MUSIC - UNIVERSITY OF TORONTO
3 1761 06448 498 3

M
25
B13
S.846
-893
1920z
bk.1
c.1
MUSIC

FACULTY of MUSIC
UNIVERSITY OF TORONTO

*Presented to the*
Faculty of Music Library
*by*

Dr. Mary Sidgwick

GARDE + TA + FOY

HOC PRAEMIUM

J. R. L. Sidgwick

SCHOLAE FELSTEDIENSIS ALUMNO

EX quinta CLASSIS ~~PARTE~~

APUD PARTEM SCHOLAE

STUDIIS humanioribus DEDITAM

QUIA IN musica arte

egregie PROFECERAT

HONORIS CAUSA ADJUDICATUM EST

A.D. M C M XXXIX

J. Julian Wickersteth

INFORMATOR

Summer 1939.

Music Prize

Equal First with

R. H. Macmillan.

This copy is the property of
JOHN R. L. SIDGWICK
Copy No.

Digitized by the Internet Archive
in 2024 with funding from
University of Toronto

https://archive.org/details/31761064484983

# BACH

## 48 PRELUDES AND FUGUES

*for the*

## WELL-TEMPERED CLAVIER

*Edited by*

HAROLD BROOKE

BOOK ONE

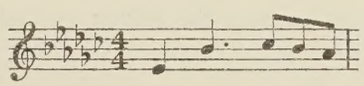
NOVELLO & COMPANY, LIMITED

LIBRARY
NOV 2 7 2002
UNIVERSITY OF TORONTO

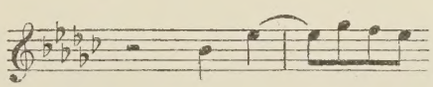
# PREFACE.

THE present edition of Bach's "Forty-eight Preludes and Fugues" differs in some respects from all previous editions. A word of explanation of these differences may not be out of place.

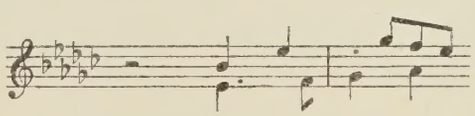
There has been no editorial "emendation" of the text itself; that is to say, there are no notes in these pages that Bach himself has not set down. On the other hand, the manner of their setting down differs now and then, to a small extent, from that of Bach. The one reason for these variations from the script of the original is the desire to make the text more easily legible at the pianoforte both by those who know the Preludes and Fugues and by those who do not,—and more particularly the latter. The fugue form, more than any other, depends for its thorough appreciation upon a clear apprehension of the interwoven melodic lines as they recur. *A priori*, then, any device of notation seems justifiable that, without doing the slightest violence to the actual text, so disposes the melodic lines as to make their recurrence and their relative place in the fugue scheme at once clear to the eye of the player. The editor is aware that in some quarters it is regarded as a crime to make things clear for the student that he could find out for himself with a certain amount of trouble, but he cannot subscribe to this theory that a student is any the better off for having needless difficulties put in his way. If that were so, it would be not merely a laudable but a necessary act to confuse music for him that the composer has already made plain,—to give him more exercise, so to speak, by cutting a number of wrong roads along which he may tire himself out before he finds the right one. No one would seriously advocate an absurdity of this kind; yet it is hardly less absurd to cling, out of mere respect for tradition, to a system of notation that is considerably less lucid than it might be simply because the composer, thinking more of his ideas than of their execution at the instrument, has laid out his notes on paper in the way that occurred to him at the moment. Any one who thinks it sacrilege to alter Bach's notation, on the ground that if the composer had not wanted the phrase to look so on paper he would not have written it so, may be invited to evolve, if he can, a consistent method of notation out of Bach's scores. The truth is that the composer will often write precisely the same phrase in two different ways, according to the fancy of the moment. In the eighth fugue of the first book of the "48," for example, he writes the opening bar of the subject thus:—



and the answer thus:—



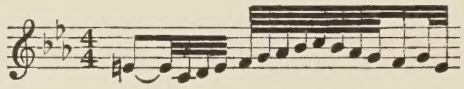
although on the analogy of other passages in his works he might have written it thus:—



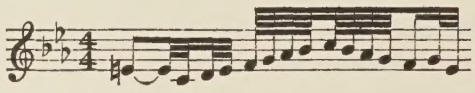
To Bach it was evidently all one. Where, then, the notation of a phrase can be made clearer to the eye by a slight alteration of this kind, the editor has not hesitated to make the alteration. The changed notation makes not the smallest difference to what the

brain conceives or the ear hears. If the editor could feel that Bach himself attached any importance to the alto subject of one fugue being written in the upper stave and that of another in the lower stave, he would naturally have respected the composer's wishes. But it being impossible for him to see that the mere position of the melodic line on the paper makes the slightest difference to the effect, or for him to discover that Bach himself had any consistent method of notation in these matters, the editor has thought himself justified in taking the commonsense course of consistently printing all the music for the right hand on the upper stave, and all that for the left hand on the lower stave. He believes the student will in this way find a few difficulties lessened for him. The part-writing is never allowed to become unclear in this arrangement; where the melodic curve inevitably passes from one stave to another its course is indicated, in the absence of connecting quaver or semiquaver bars or slurs, by connecting straight lines.

With a view to making the time-values of groups of small notes intelligible at a glance, confusing aggregations like:—



have been broken up into their proper time divisions:—



As one of the purposes of this edition is to make Bach more accessible to the large number of students who work at him without a master, suggested metronome markings have been added, and a few hints given as to phrasing and expression. Bach has left no directions of this kind except those which appear in the following pages in Roman type. To keep the page as clear of superfluities as possible, in many instances only a pattern of the suggested phrasing is given. The student's own intelligence will show him where this pattern is to be repeated.

The fingering of the edition is new.

The text has been revised with scrupulous care. In doubtful passages where more than one reading exists, the variants are not given, but the editor has examined all the available evidence before coming to a decision.

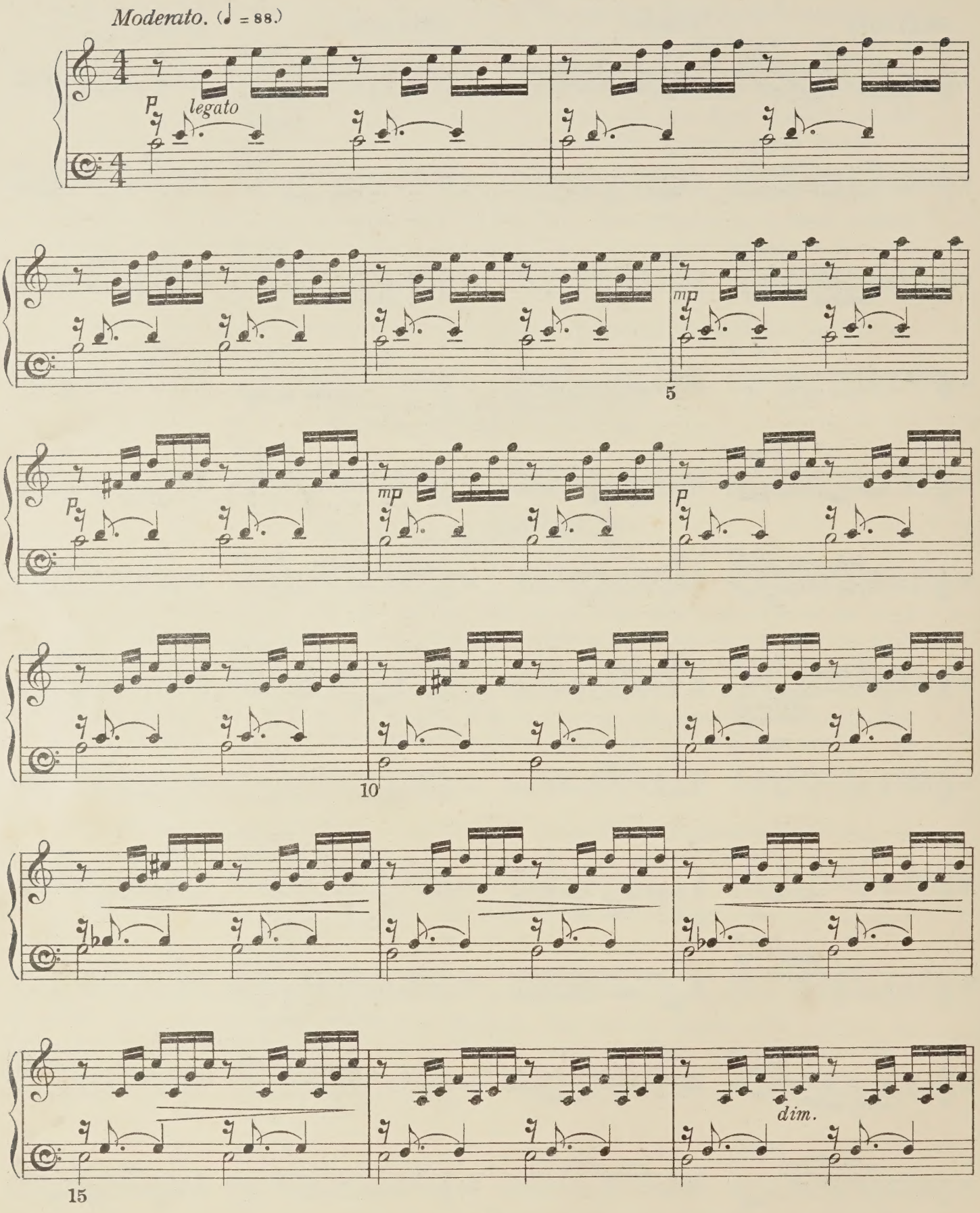
The bars have been numbered for easy reference with Dr. Iliffe's exhaustive analysis of the "48."

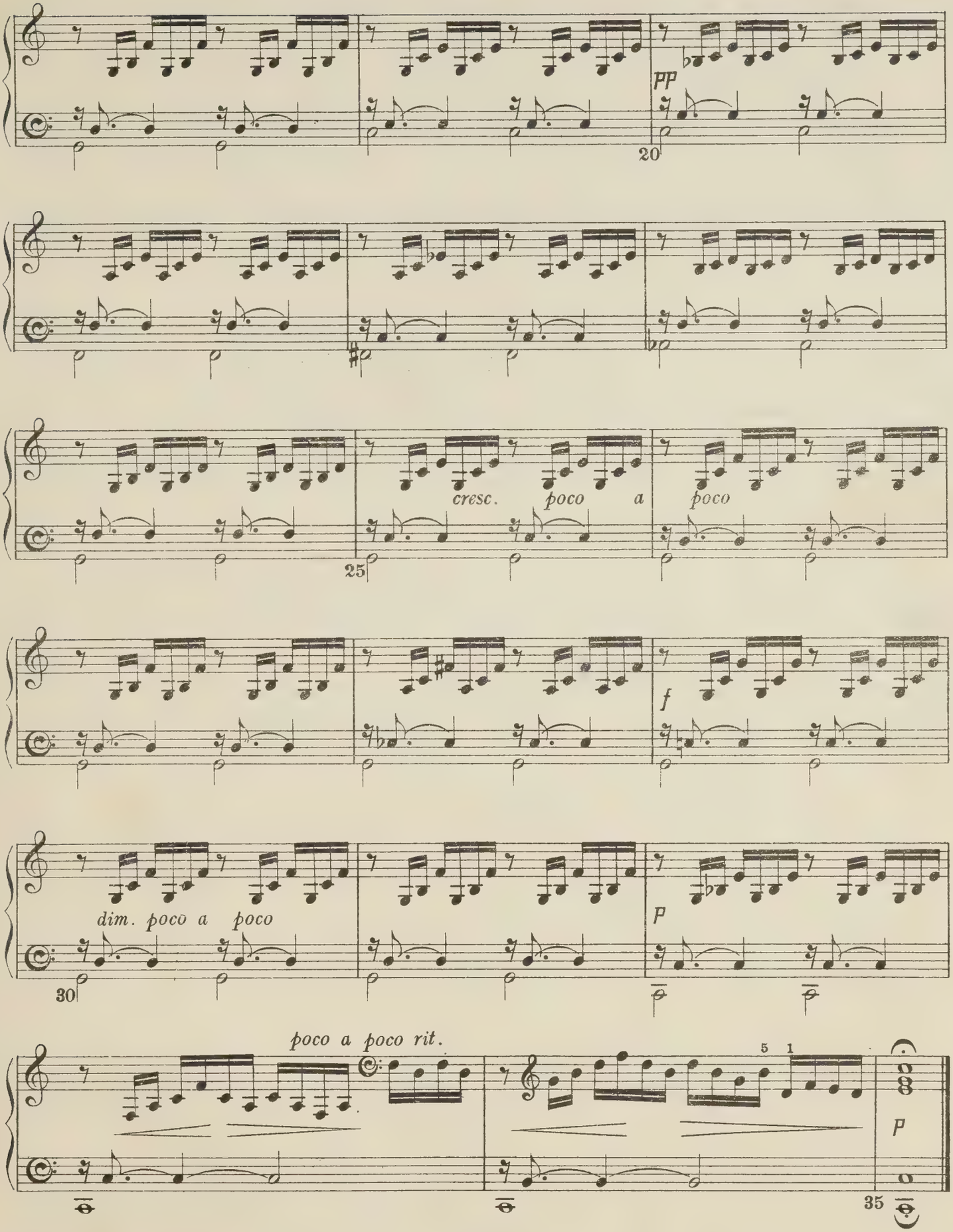
The ornaments in the old music are a study in themselves, for which purpose Dannreuther's book on "Musical Ornamentation," and Arnold Dolmetsch's "The Interpretation of the Music of the 17th and 18th Centuries," are recommended. The earnest student will do well also to acquaint himself with the general principles of Bach phrasing and Bach interpretation set forth in Albert Schweitzer's "J. S. Bach."

# CONTENTS.

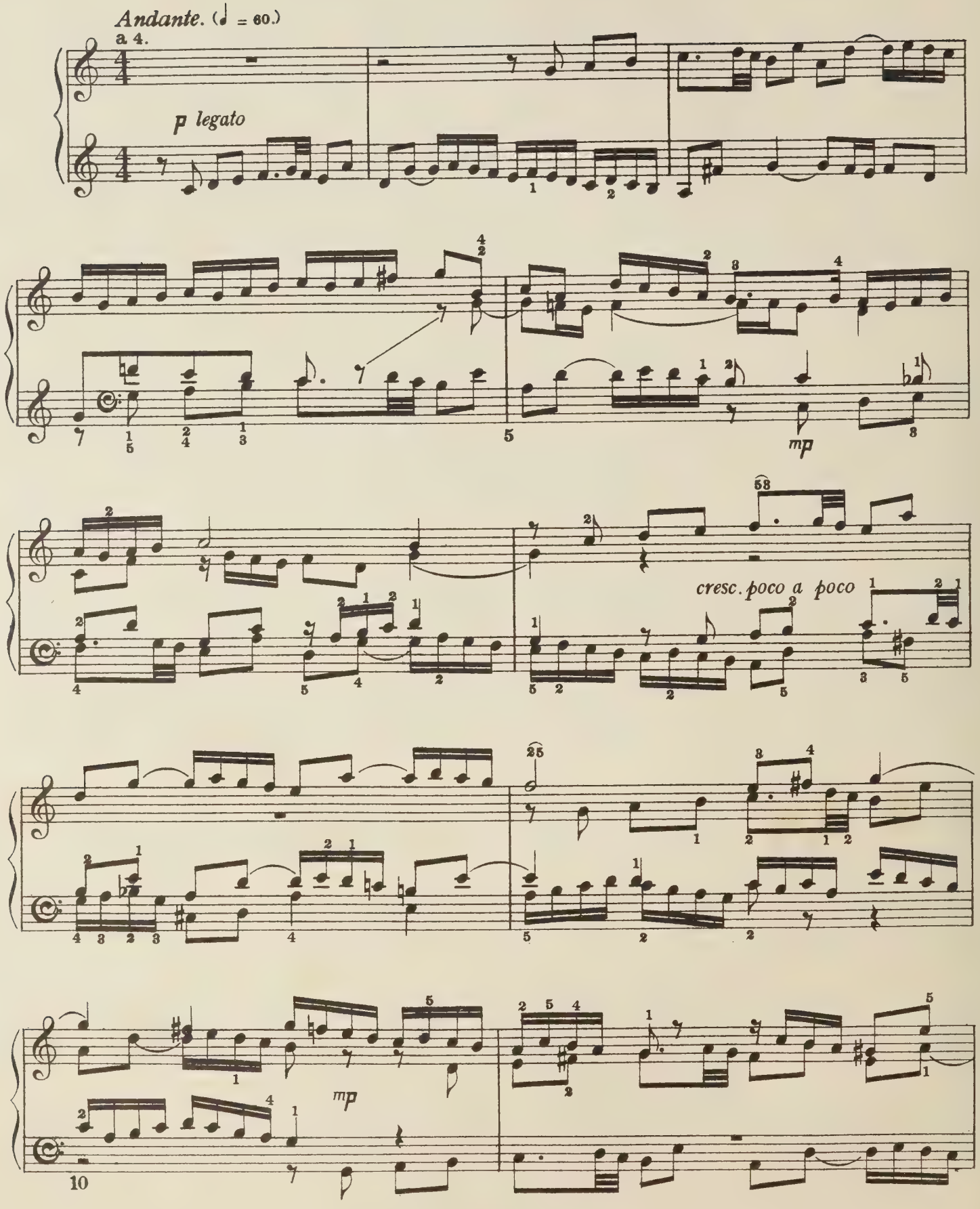

| | PRELUDE. | FUGUE. |
|---|---|---|
| 1 | Page 2 | a 4 |
| 2 | Page 6 | a 3 |
| 3 | Page 10 | a 3 |
| 4 | Page 16 | a 5 |
| 5 | Page 22 | a 4 |
| 6 | Page 26 | a 3 |
| 7 | Page 30 | a 3 |
| 8 | Page 36 | a 3 |
| 9 | Page 42 | a 3 |
| 10 | Page 46 | a 2 |
| 11 | Page 50 | a 3 |
| 12 | Page 54 | a 4 |
| 13 | Page 60 | a 3 |
| 14 | Page 64 | a 4 |
| 15 | Page 68 | a 3 |
| 16 | Page 74 | a 4 |
| 17 | Page 78 | a 4 |
| 18 | Page 82 | a 4 |
| 19 | Page 86 | a 3 |
| 20 | Page 92 | a 4 |
| 21 | Page 100 | a 3 |
| 22 | Page 104 | a 5 |
| 23 | Page 108 | a 4 |
| 24 | Page 112 | a 4 |

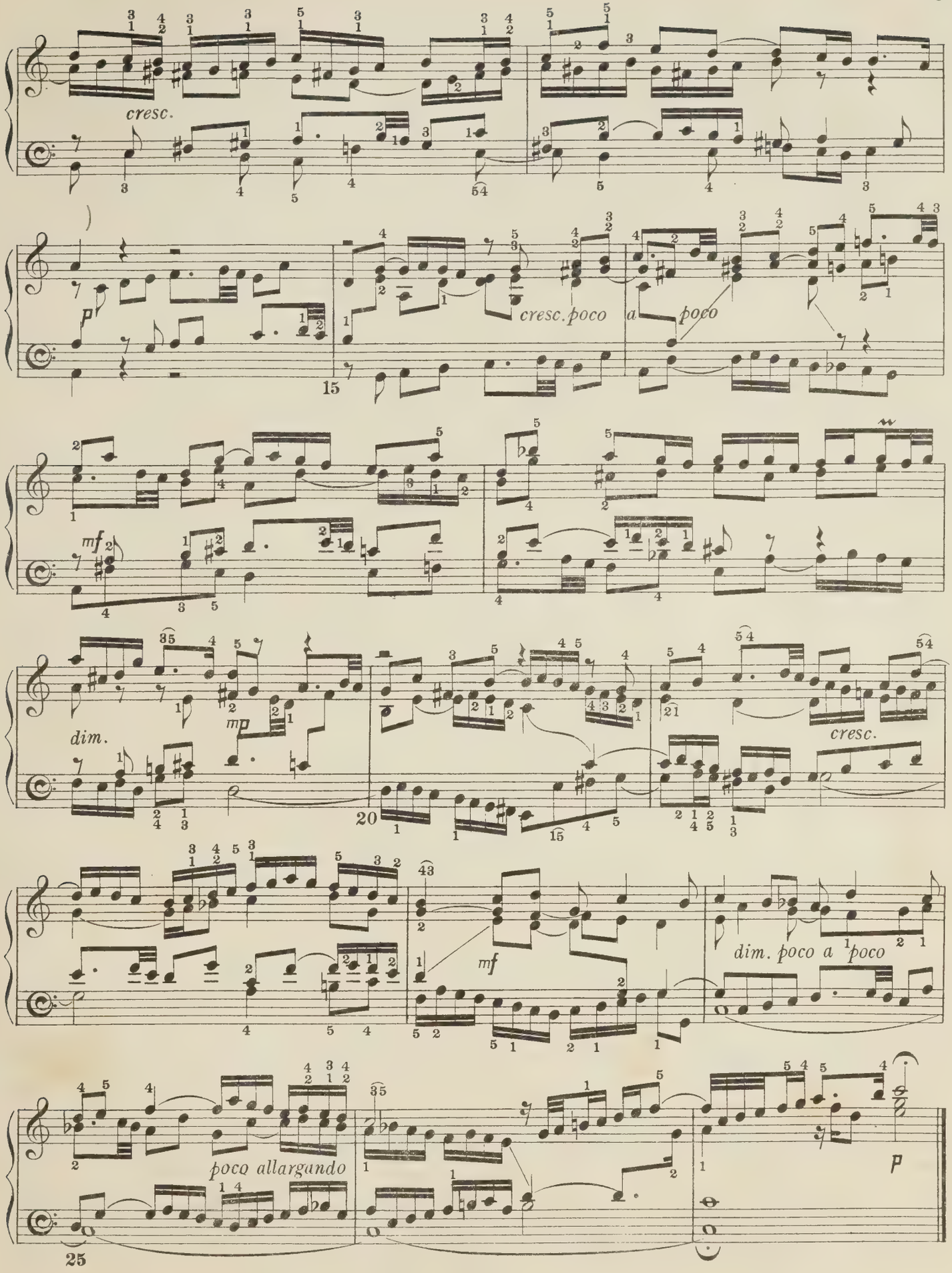
# PRELUDE I.




pp
20
cresc. poco a poco
25
f
dim. poco a poco
30
p
poco a poco rit.
5 1
p
35

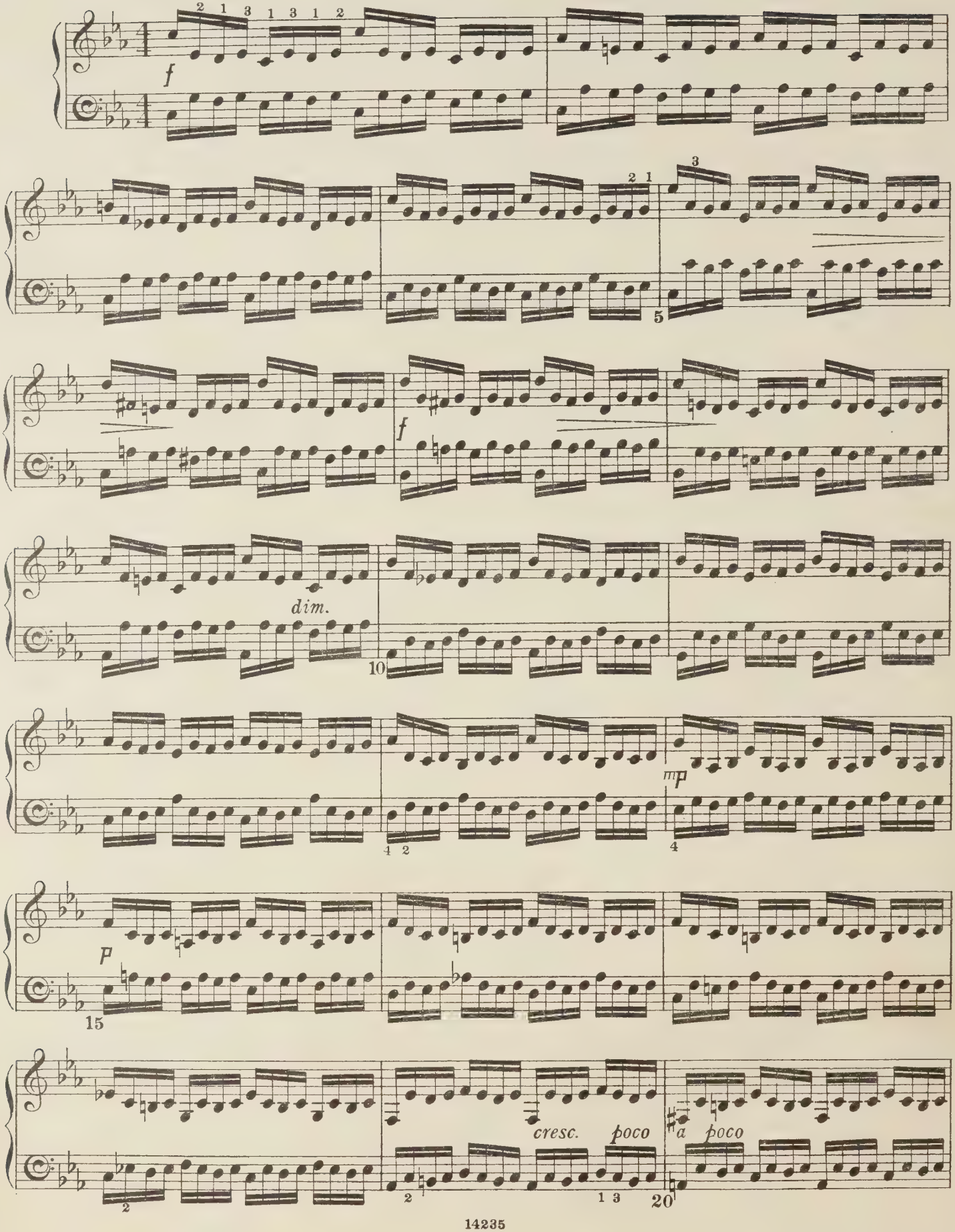
# FUGUE I.

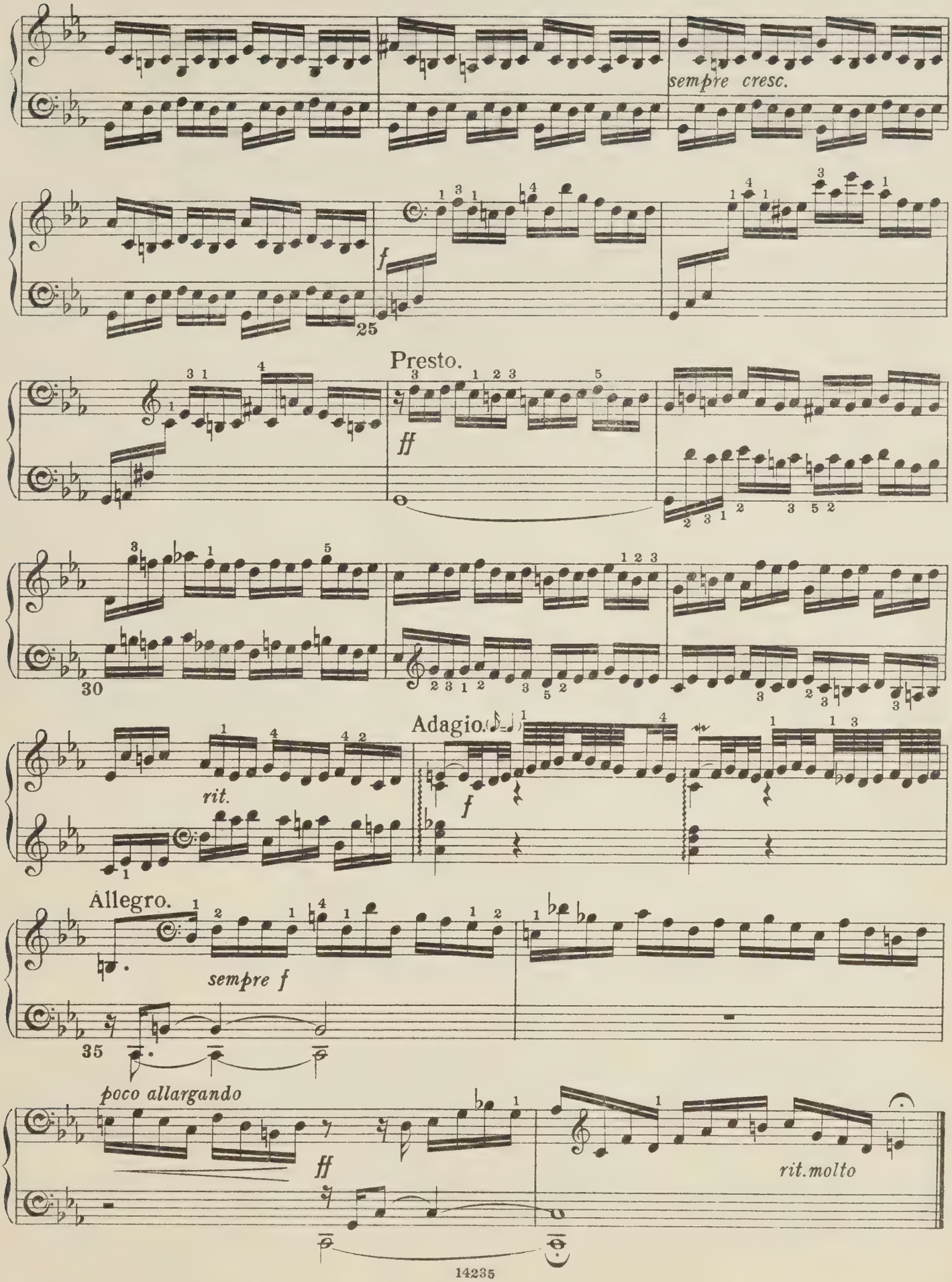



cresc.
p
cresc. poco a poco
15
mf
dim.
mp
20
cresc.
mf
dim. poco a poco
poco allargando
25
p

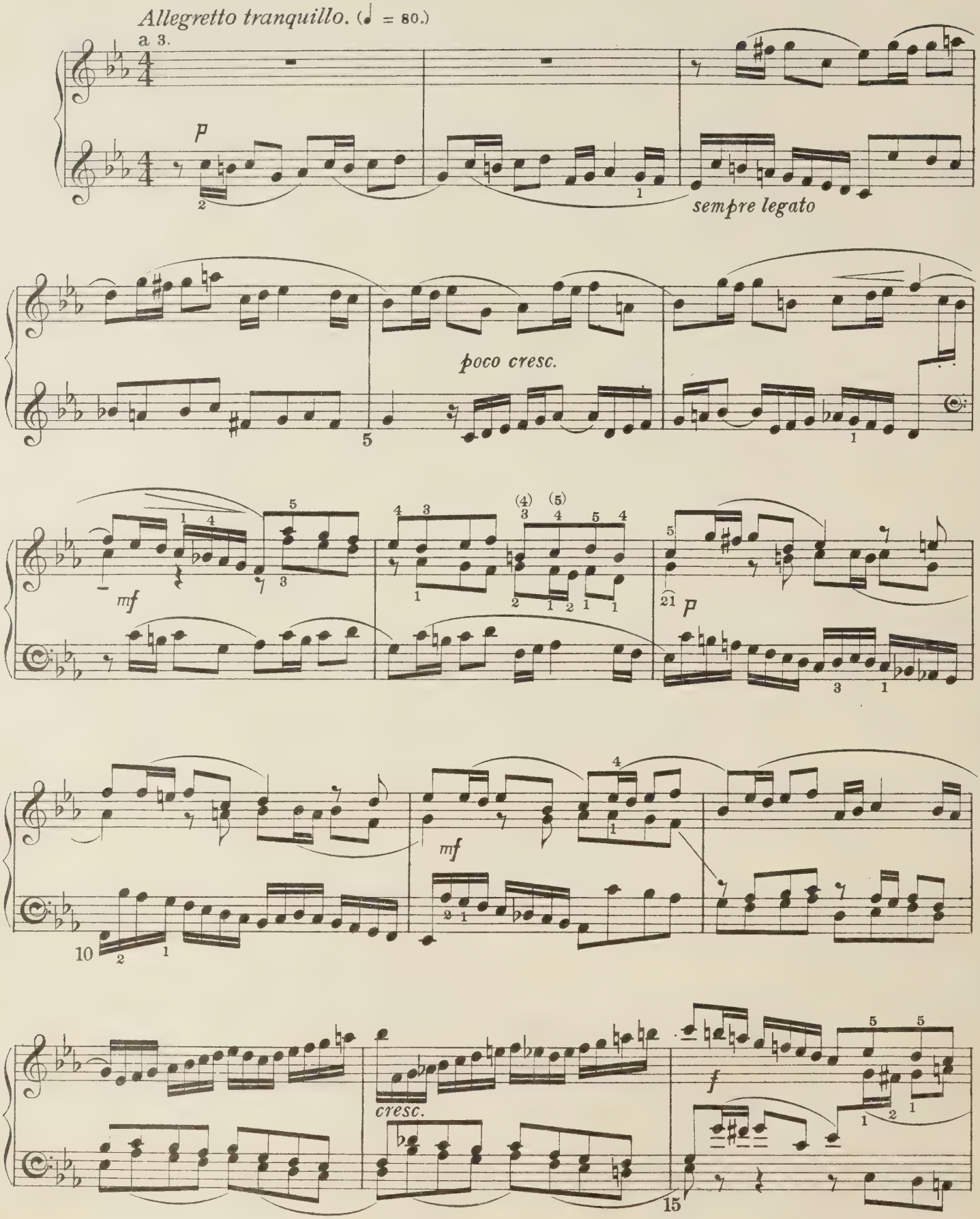
# PRELUDE II.

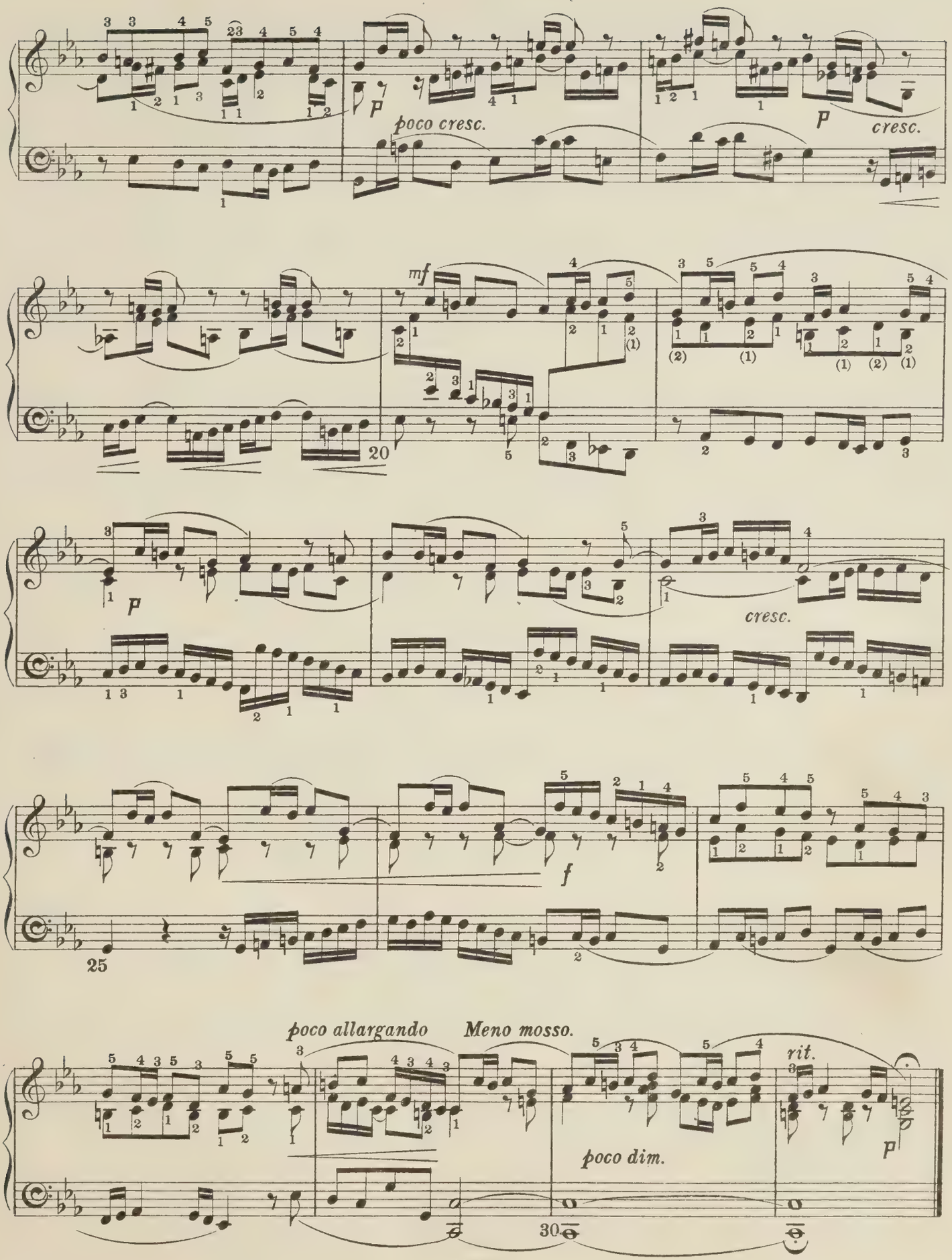
*Allegro energico.* (♩ = 120.)



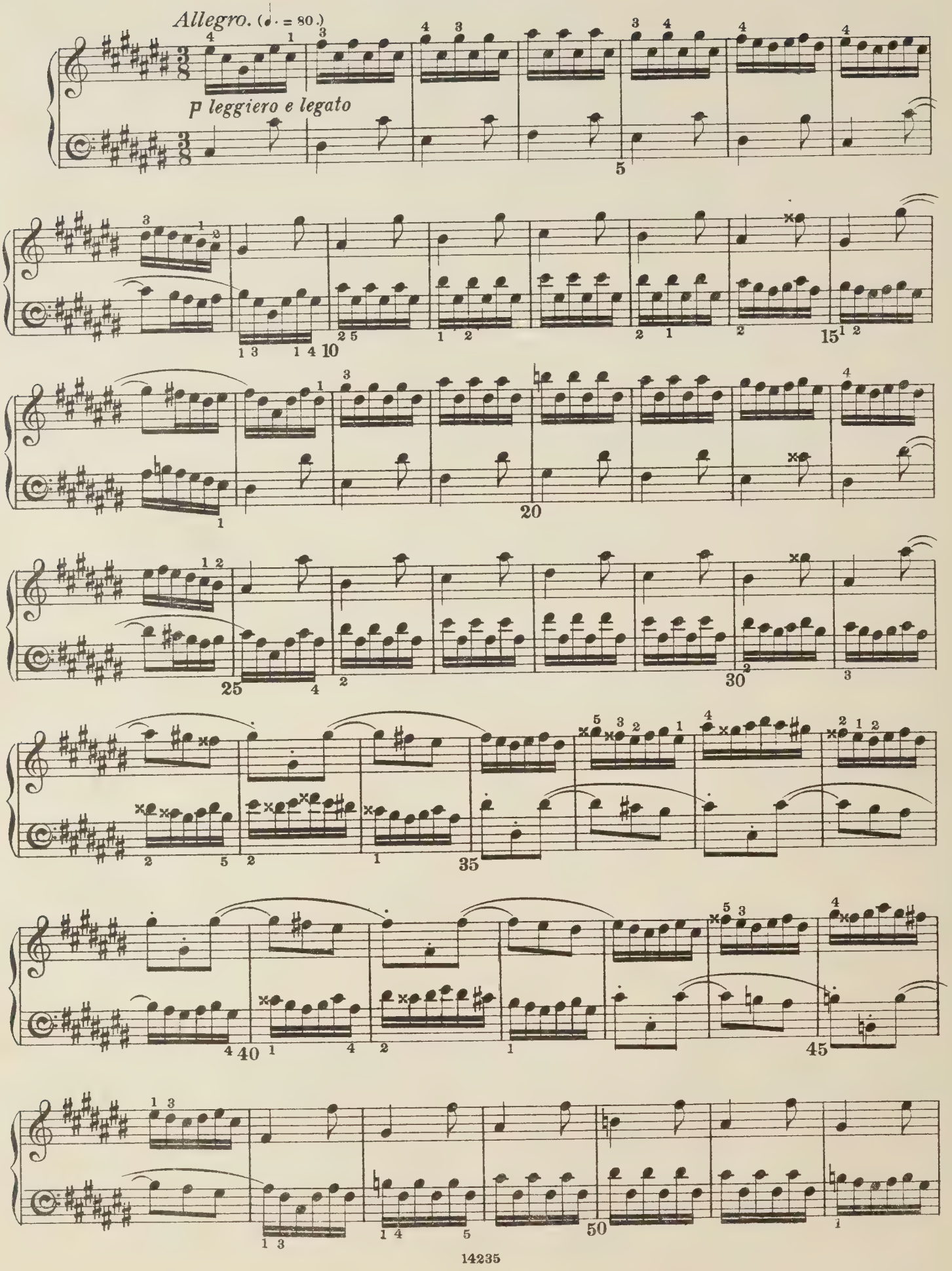

sempre cresc.
f
25
Presto.
ff
30
Adagio.
rit.
f
Allegro.
sempre f
35
poco allargando
ff
rit.molto

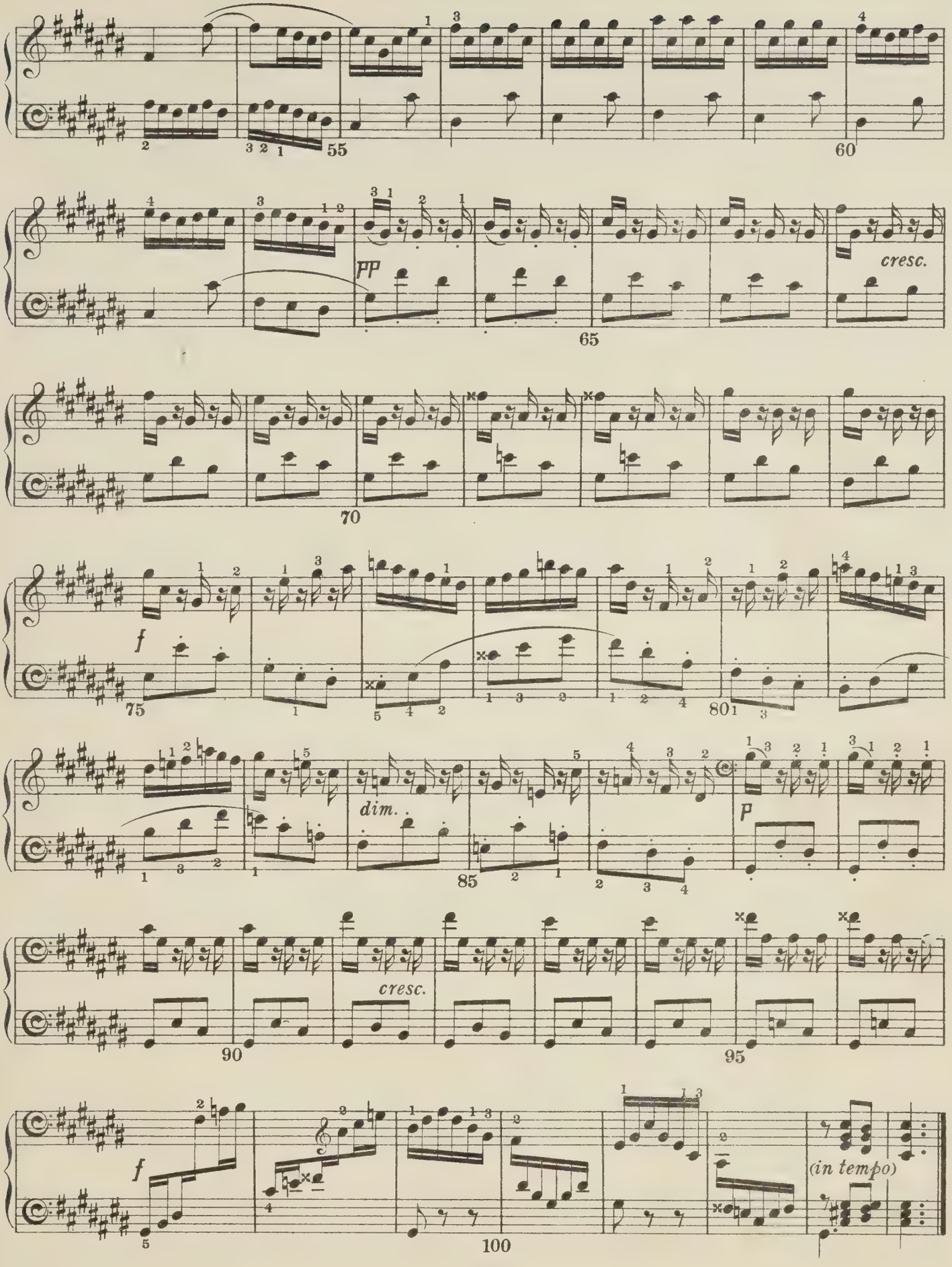
# FUGUE II.


Allegretto tranquillo. (♩ = 80.)
a 3.
p
sempre legato
poco cresc.
mf
p
mf
cresc.
f
5
10
15


poco cresc.
cresc.
mf
20
cresc.
f
25
poco allargando
Meno mosso.
poco dim.
rit.
30

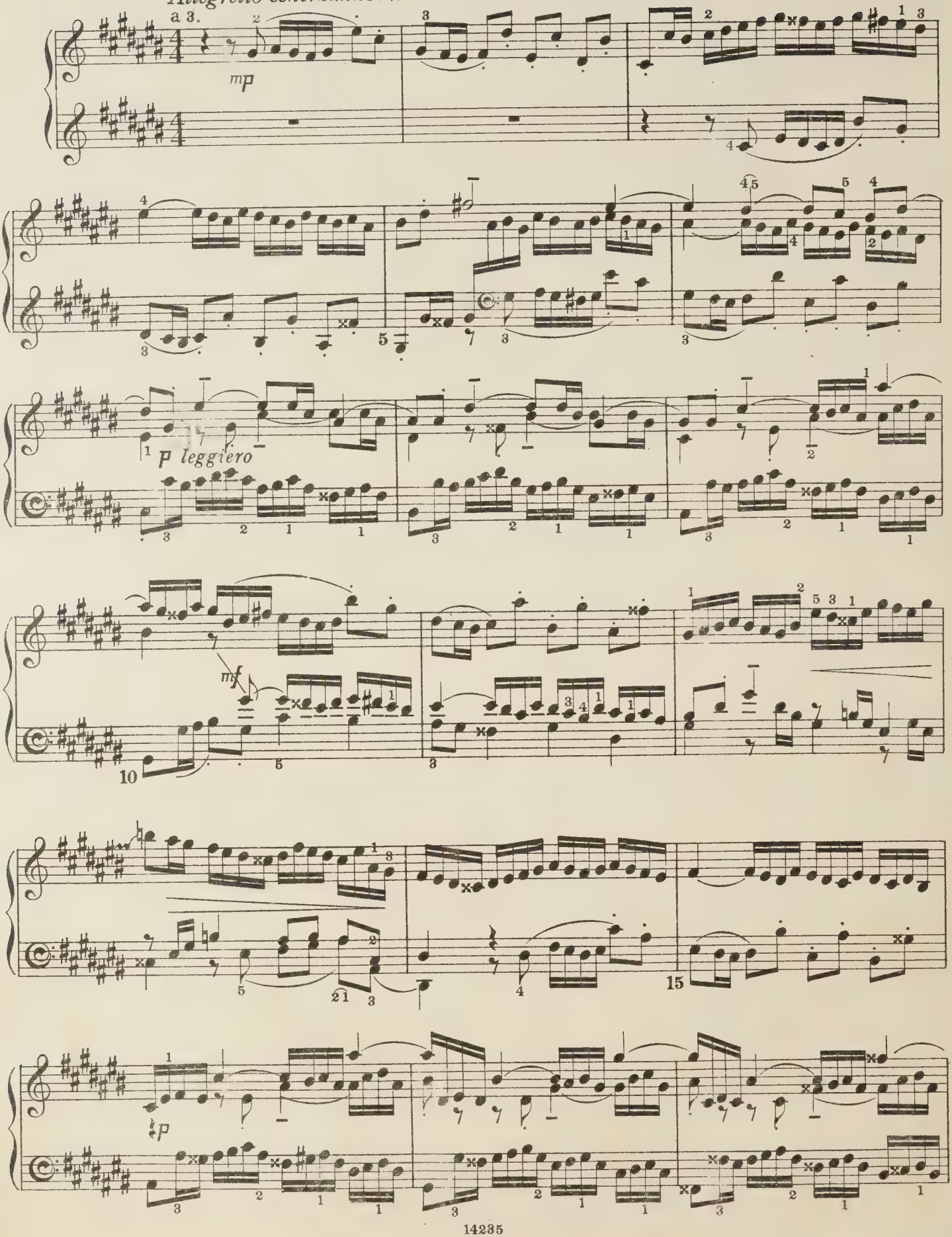
# PRELUDE III.

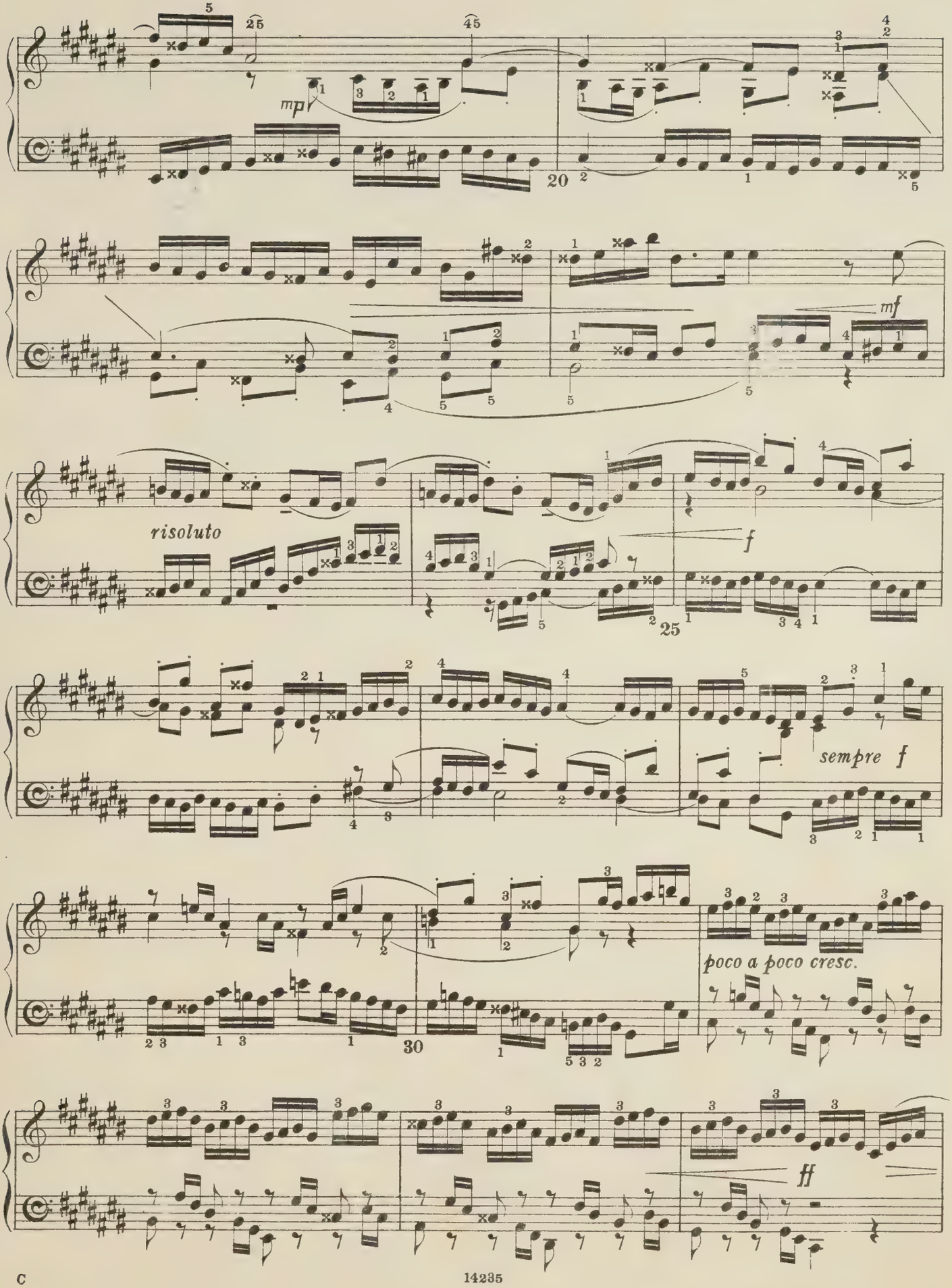


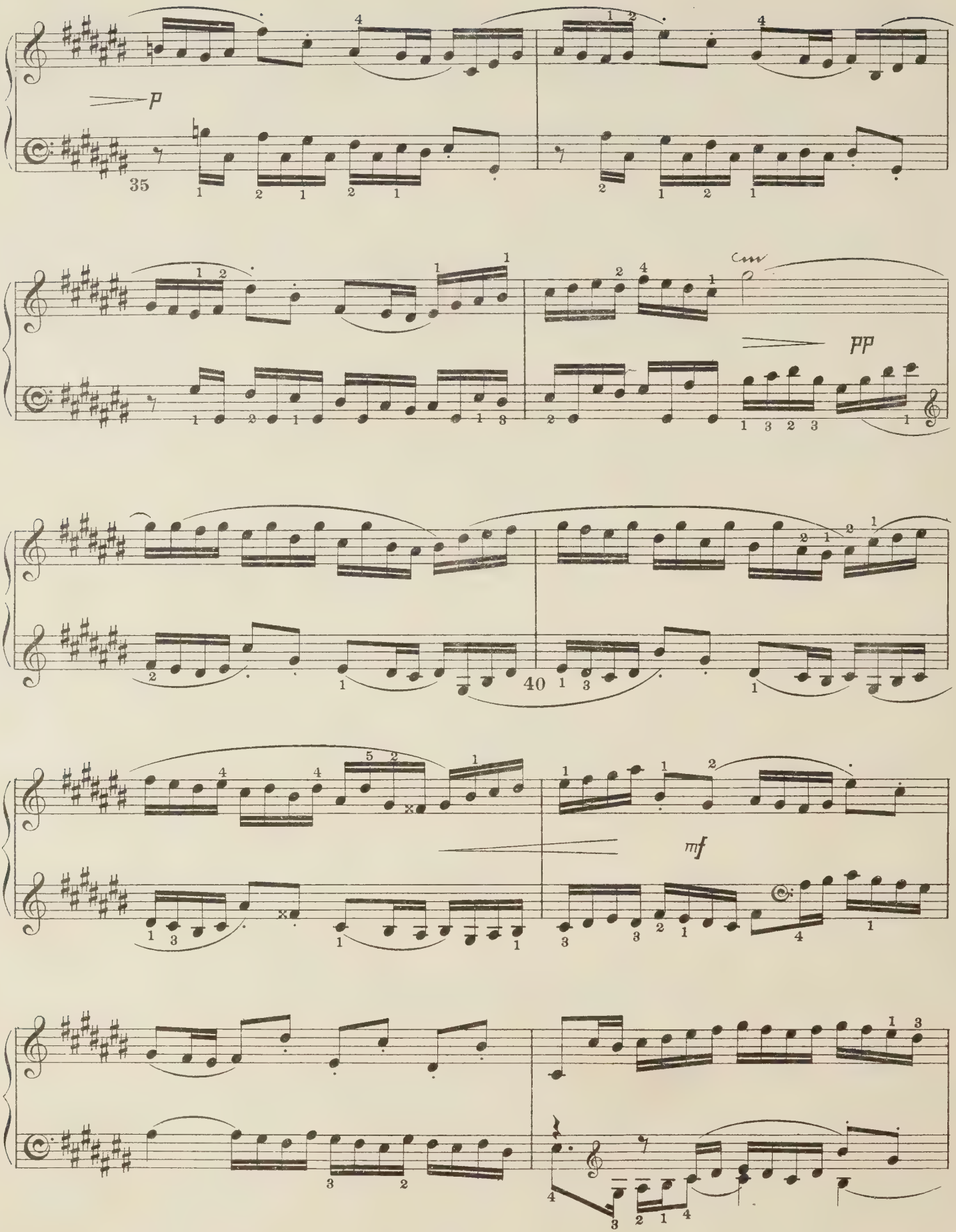

55
60
pp
cresc.
65
70
f
75
80
dim.
85
p
cresc.
90
95
f
(in tempo)
100

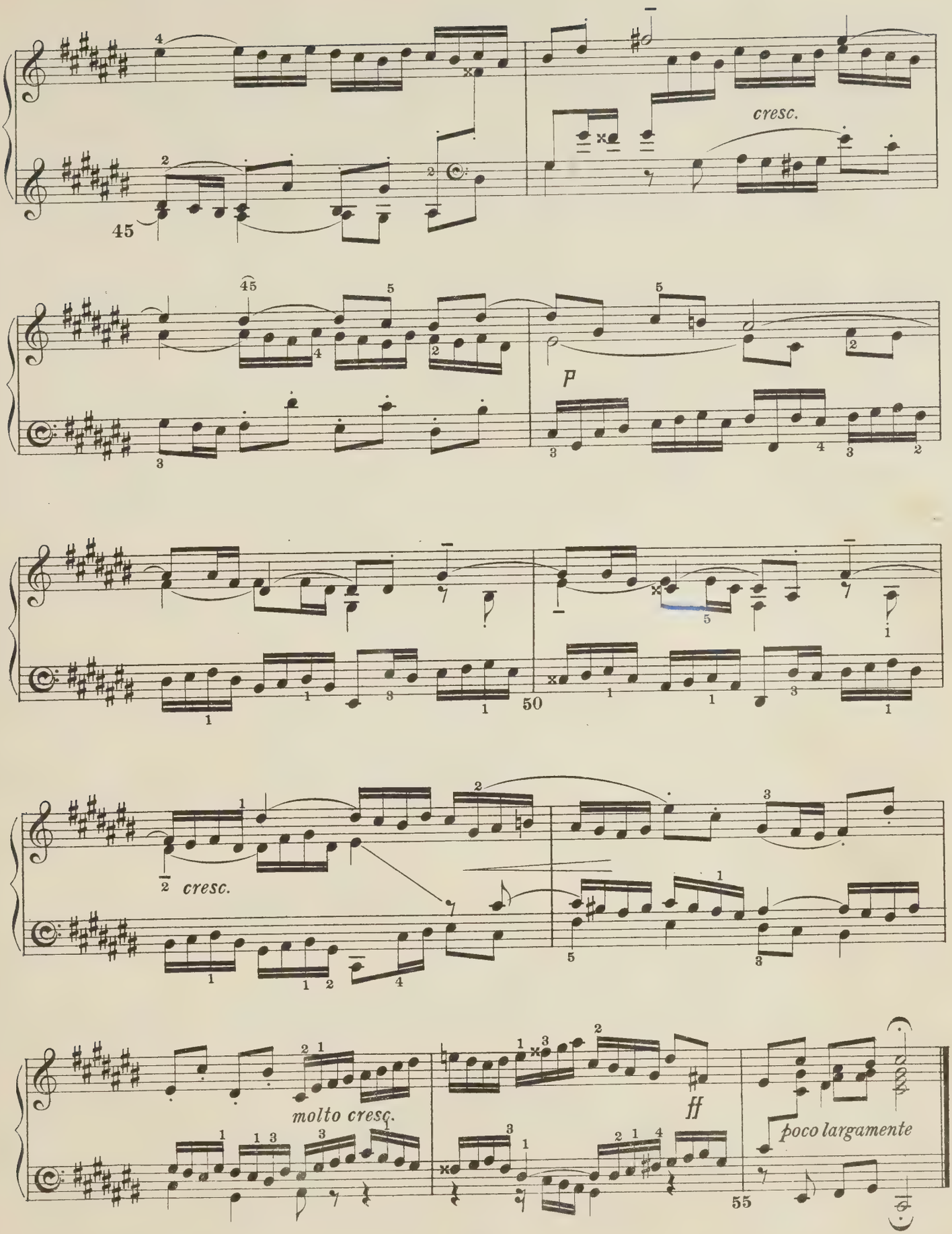
# FUGUE III.

*Allegretto scherzando.* (♩ = 92.)

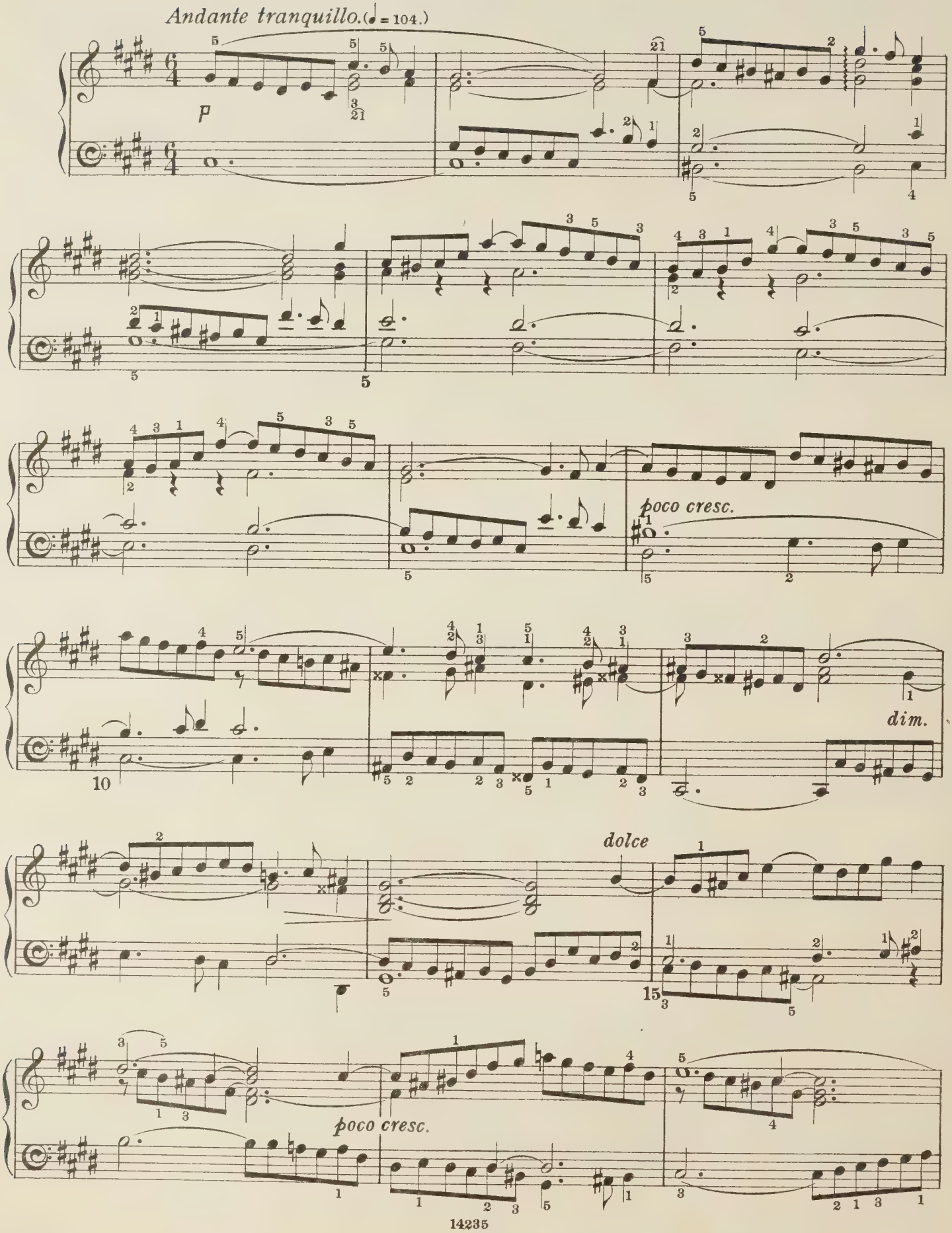


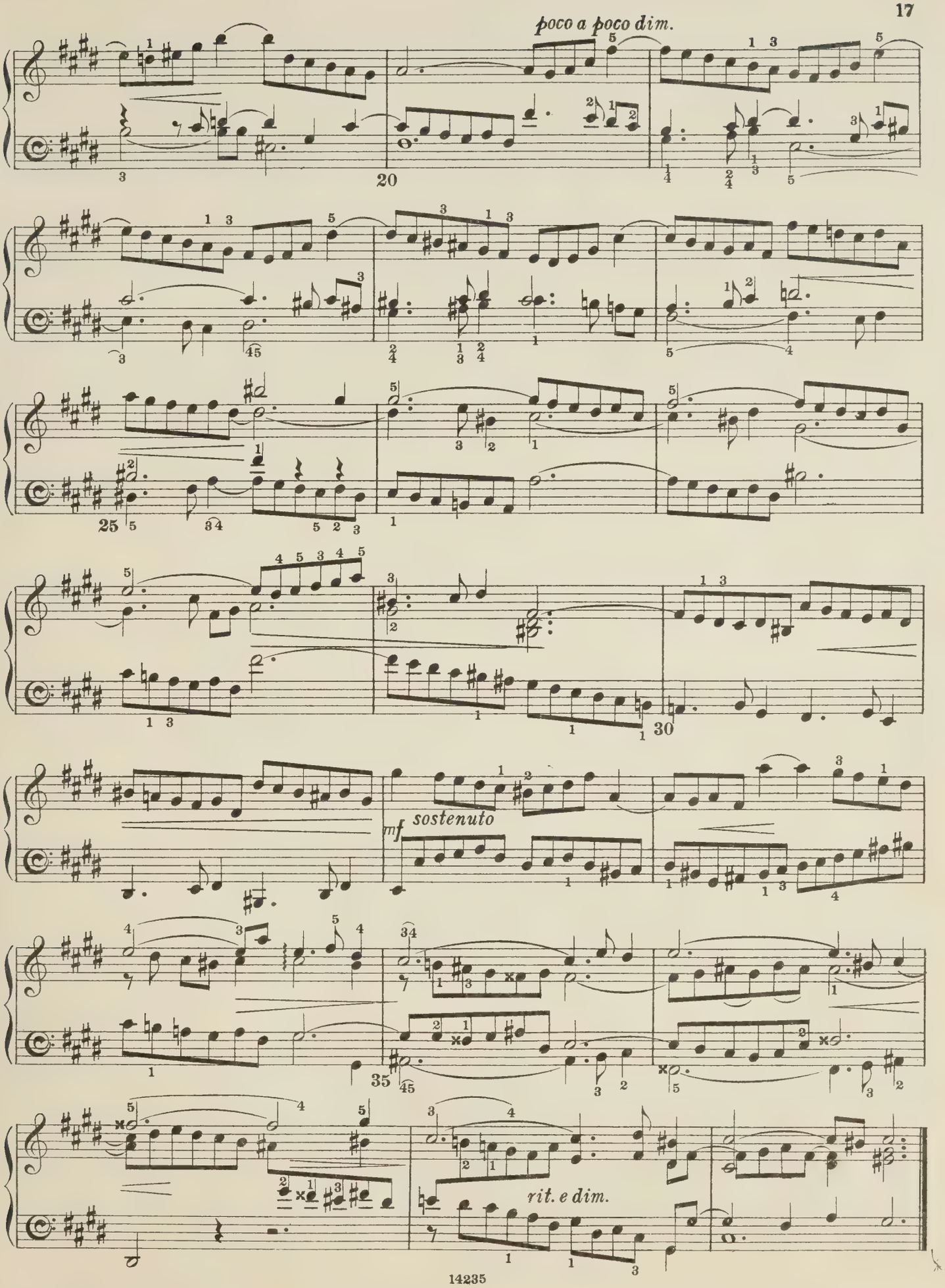

mp
20
mf
risoluto
f
25
sempre f
poco a poco cresc.
30
ff


p
35
cresc.
pp
40
mf

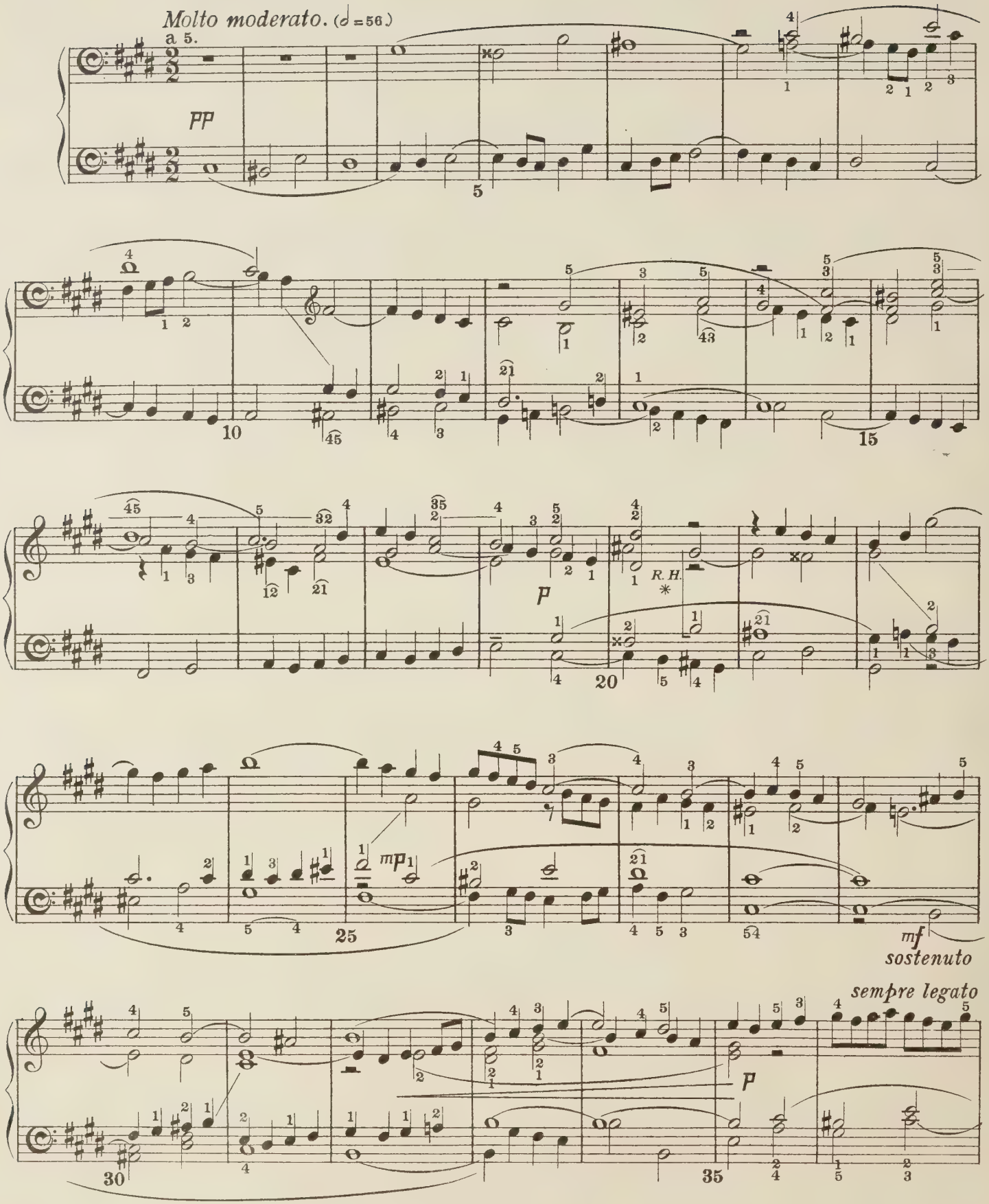

45
cresc.
45
p
50
cresc.
molto cresc.
ff
poco largamente
55

# PRELUDE IV.

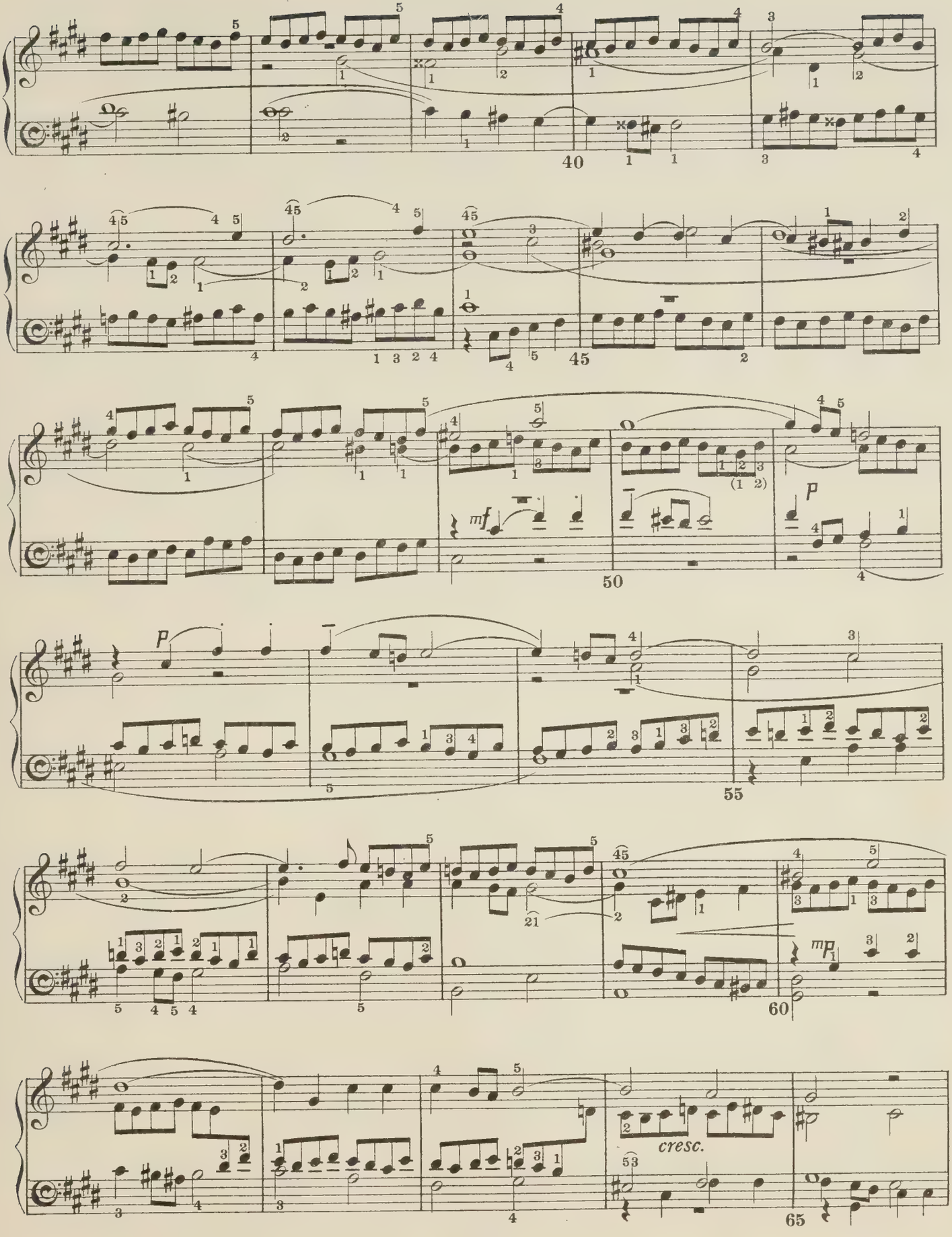

Andante tranquillo. (♩ = 104.)
p
poco cresc.
dim.
dolce
poco cresc.
5
10
15

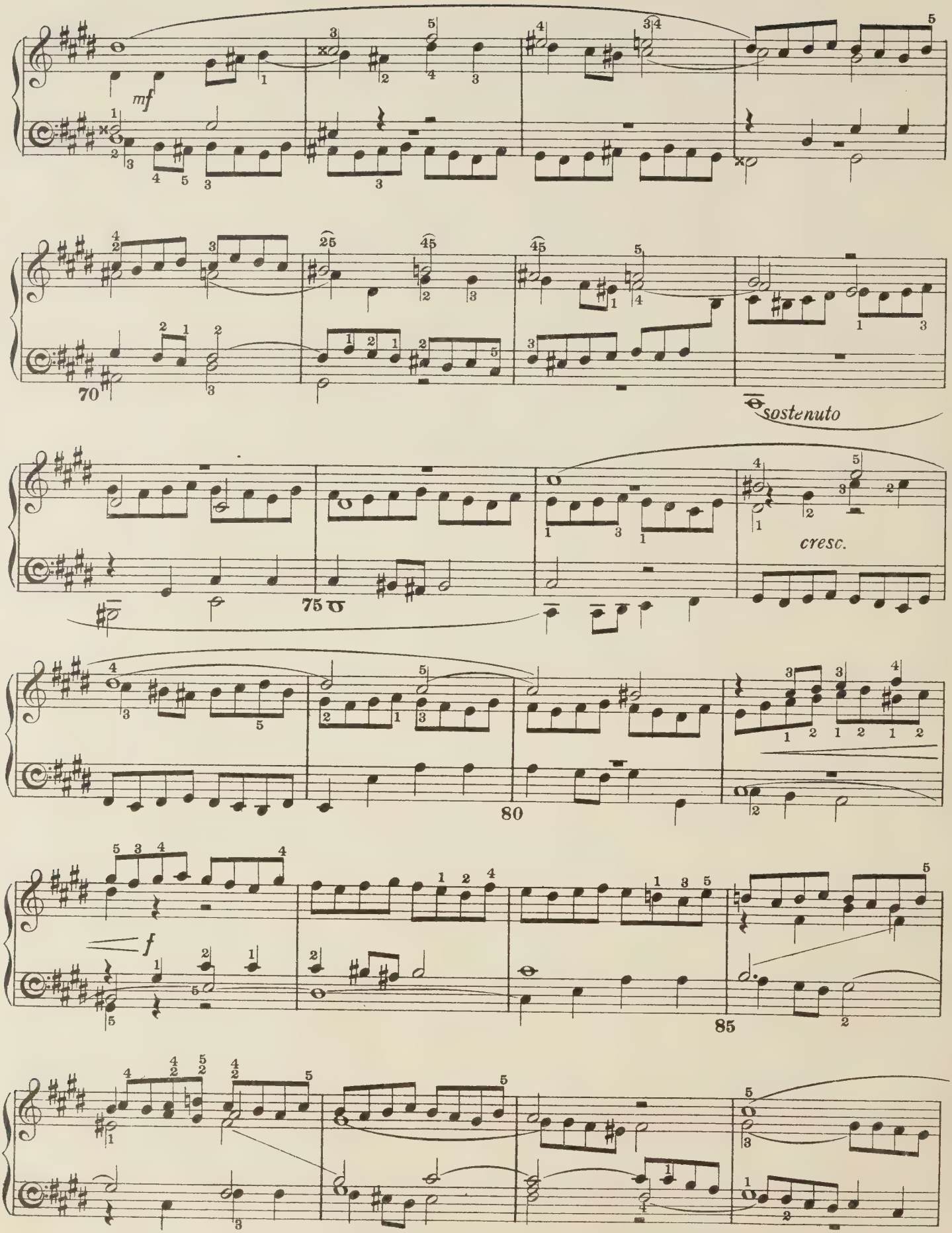

poco a poco dim.
20
25
30
mf sostenuto
35
rit. e dim.

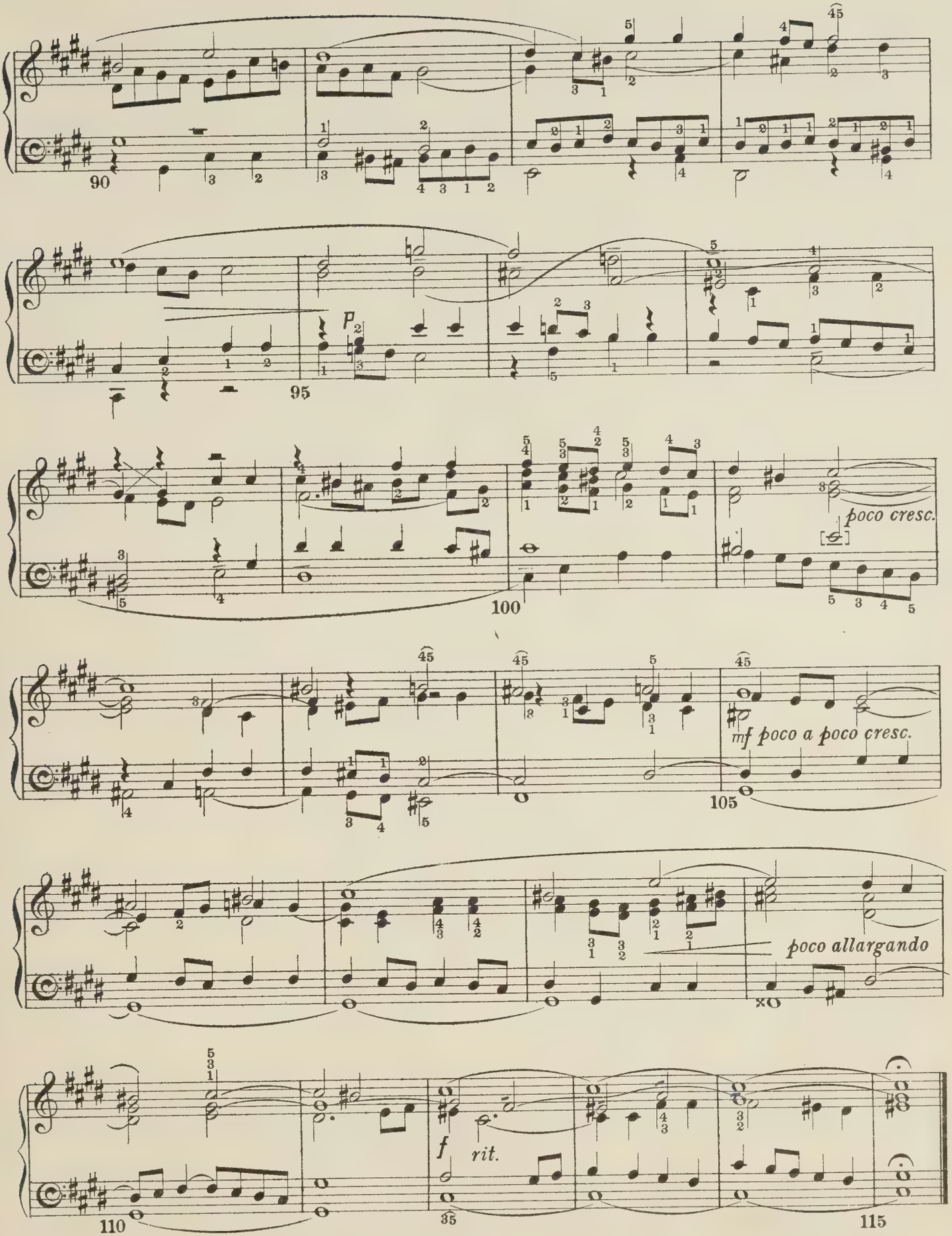
# FUGUE IV.



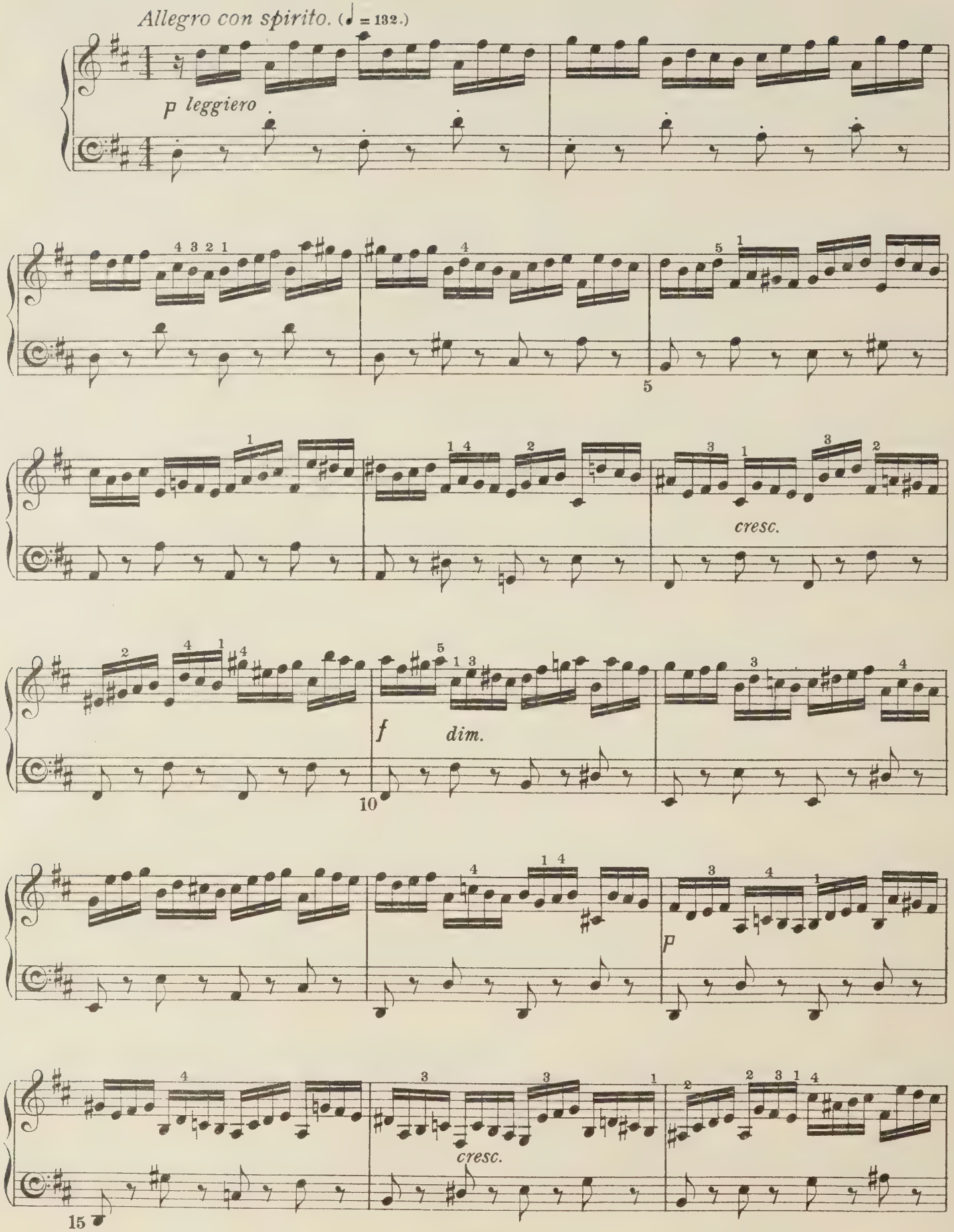

* Alternative

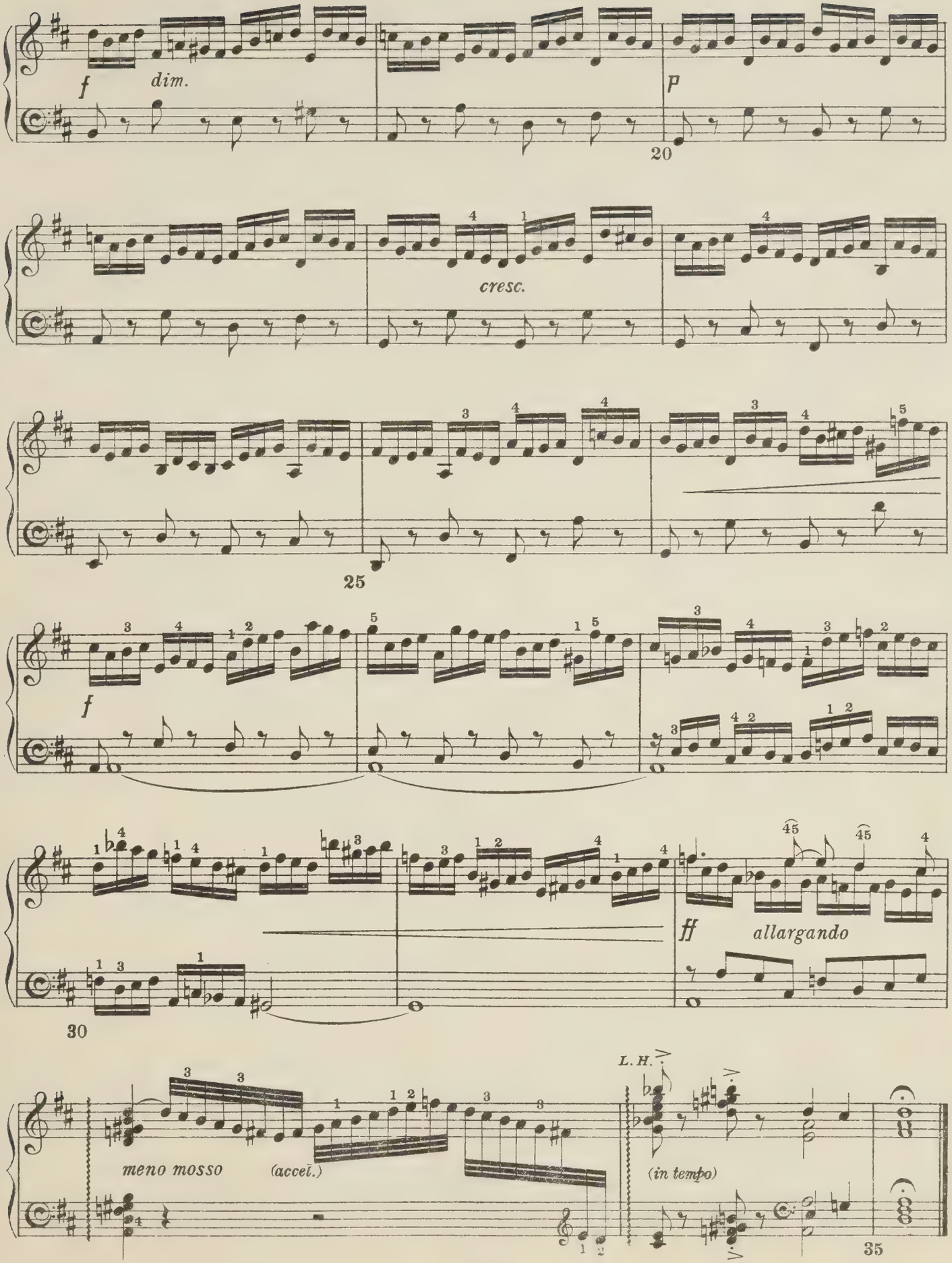

40
45
50
mf
p
55
60
mp
cresc.
65


mf
70
sostenuto
75
cresc.
80
f
85

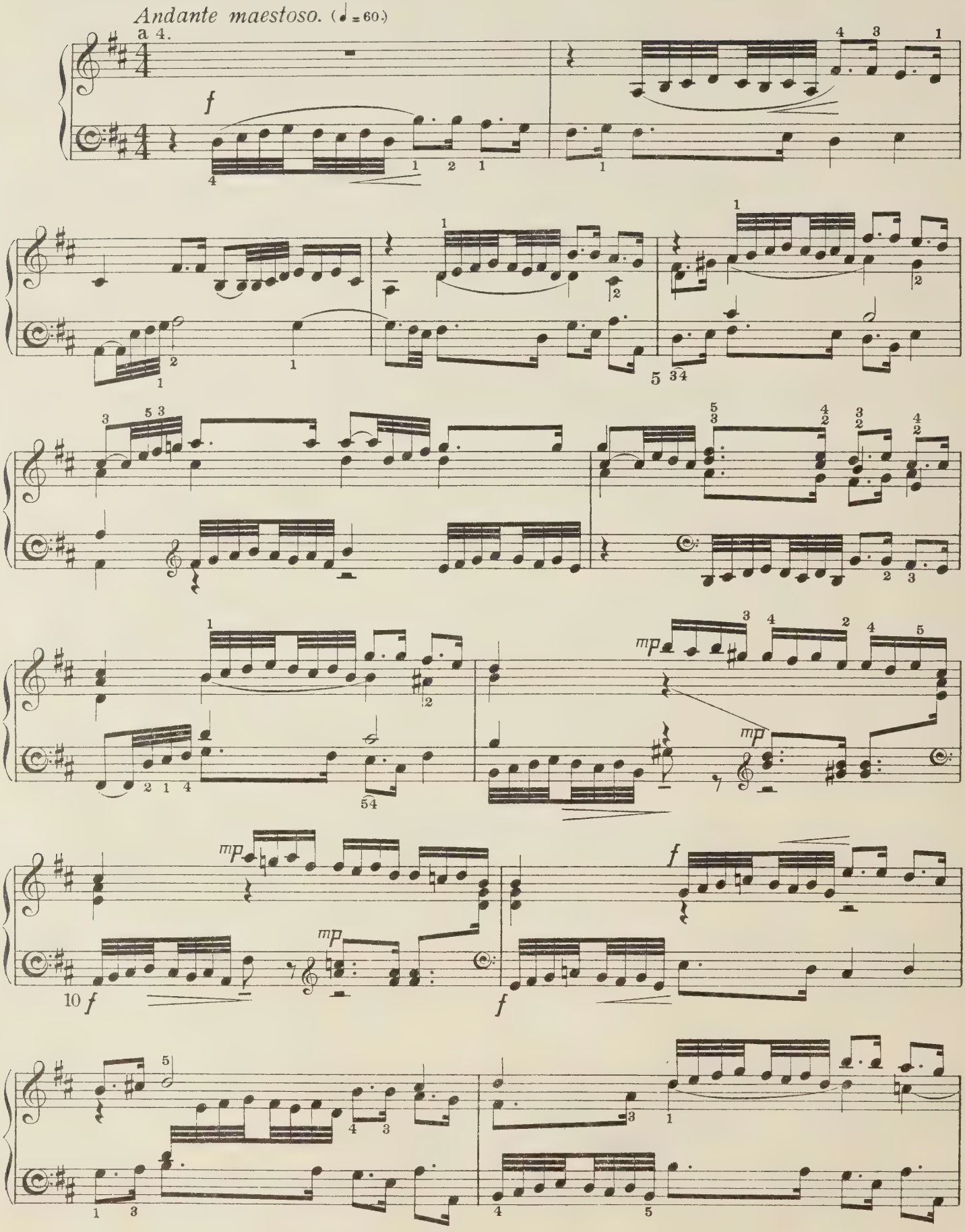

90
95
100
poco cresc.
105
mf poco a poco cresc.
poco allargando
110
f
rit.
115

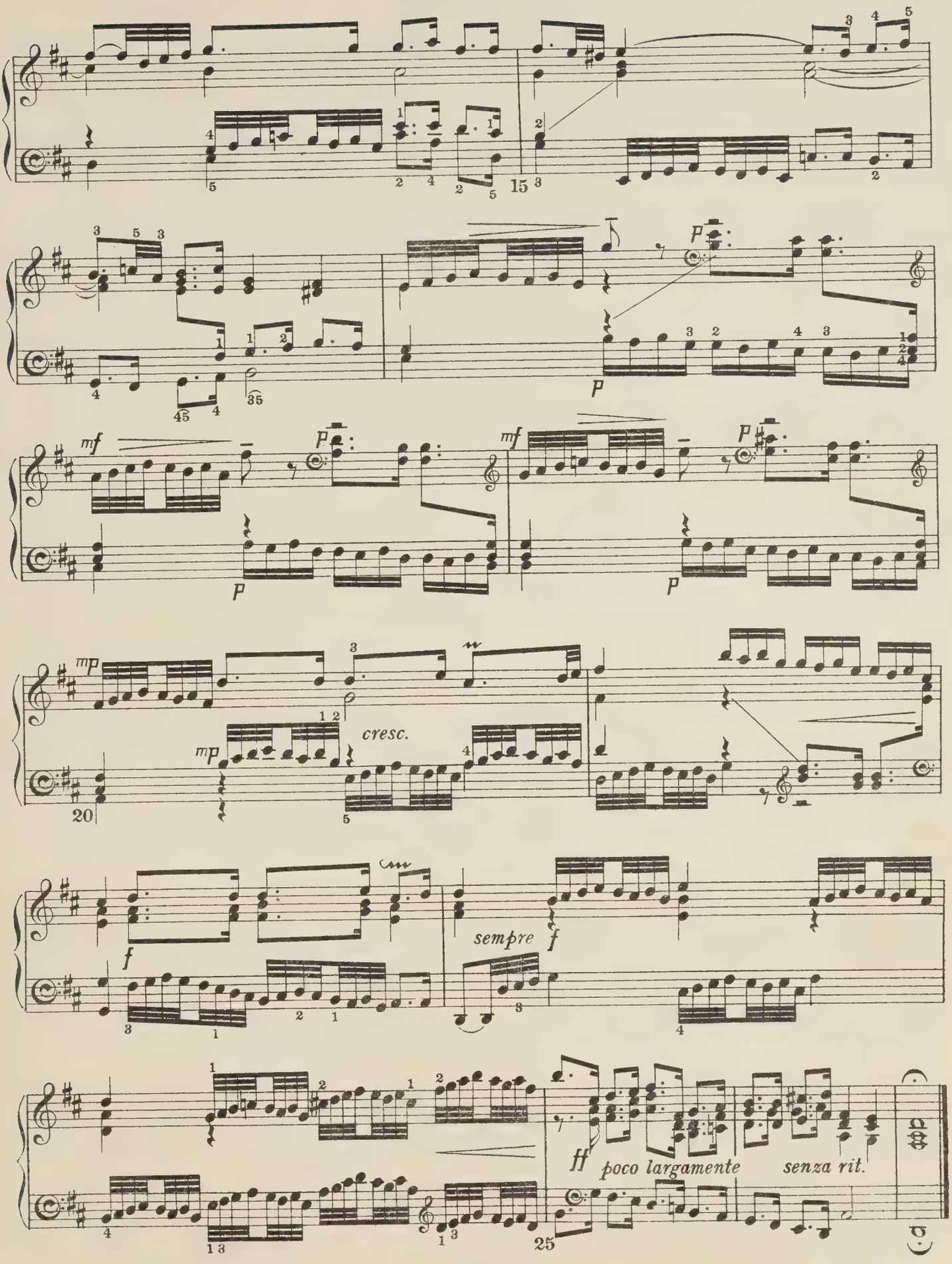
# PRELUDE V.



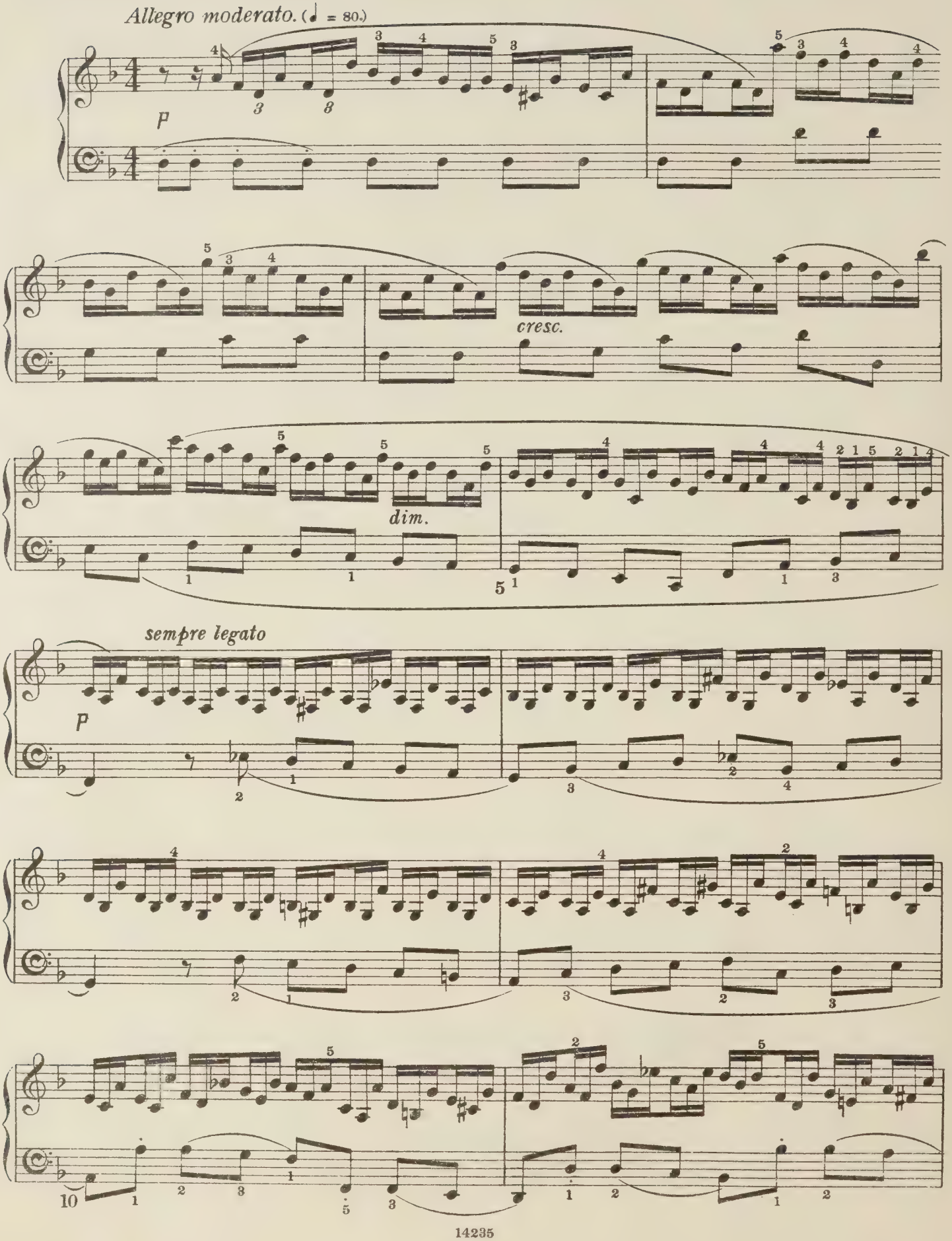

f
dim.
p
20
cresc.
25
f
30
ff
allargando
meno mosso
(accel.)
L. H.
(in tempo)
35

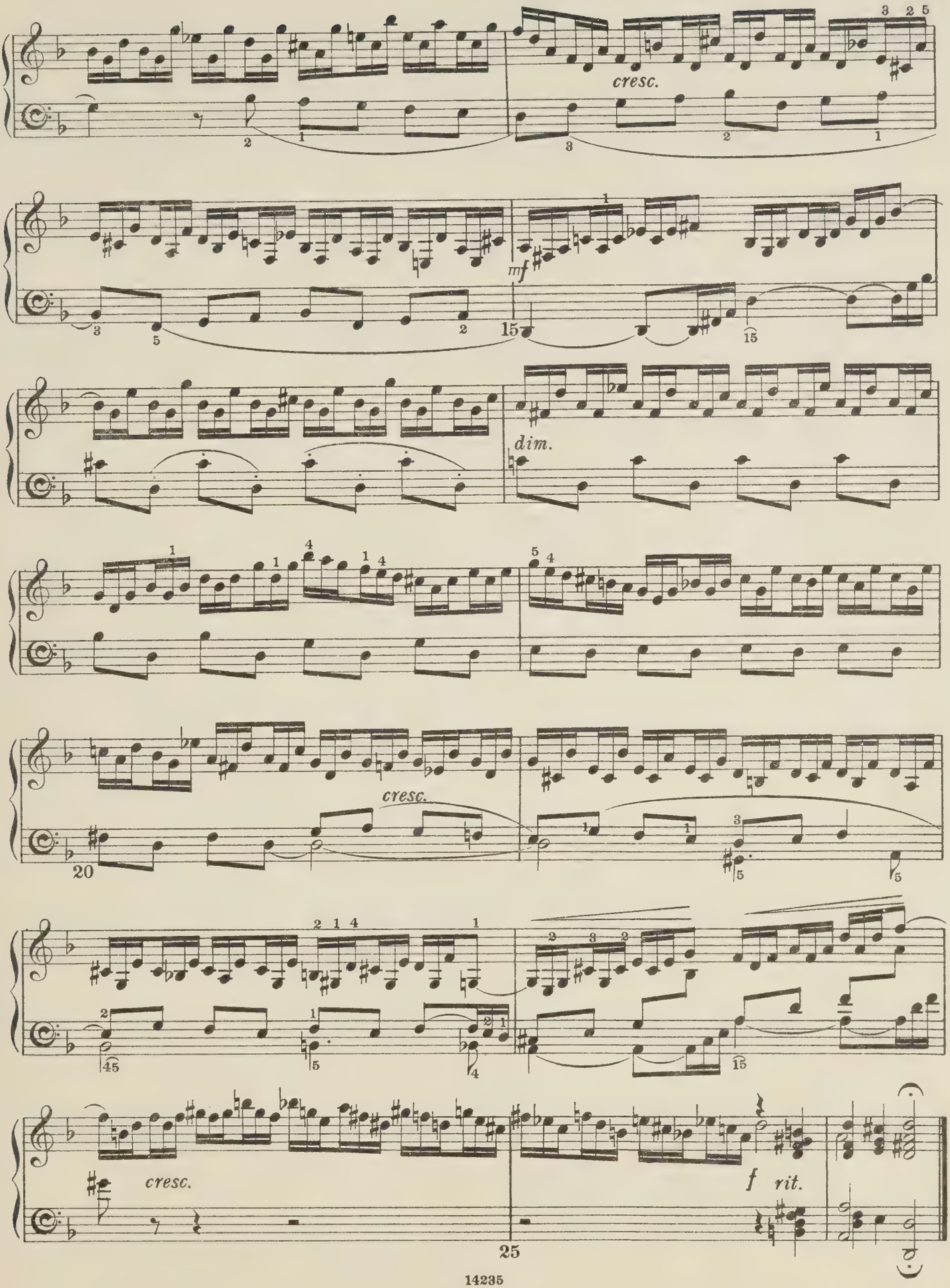
# FUGUE V.



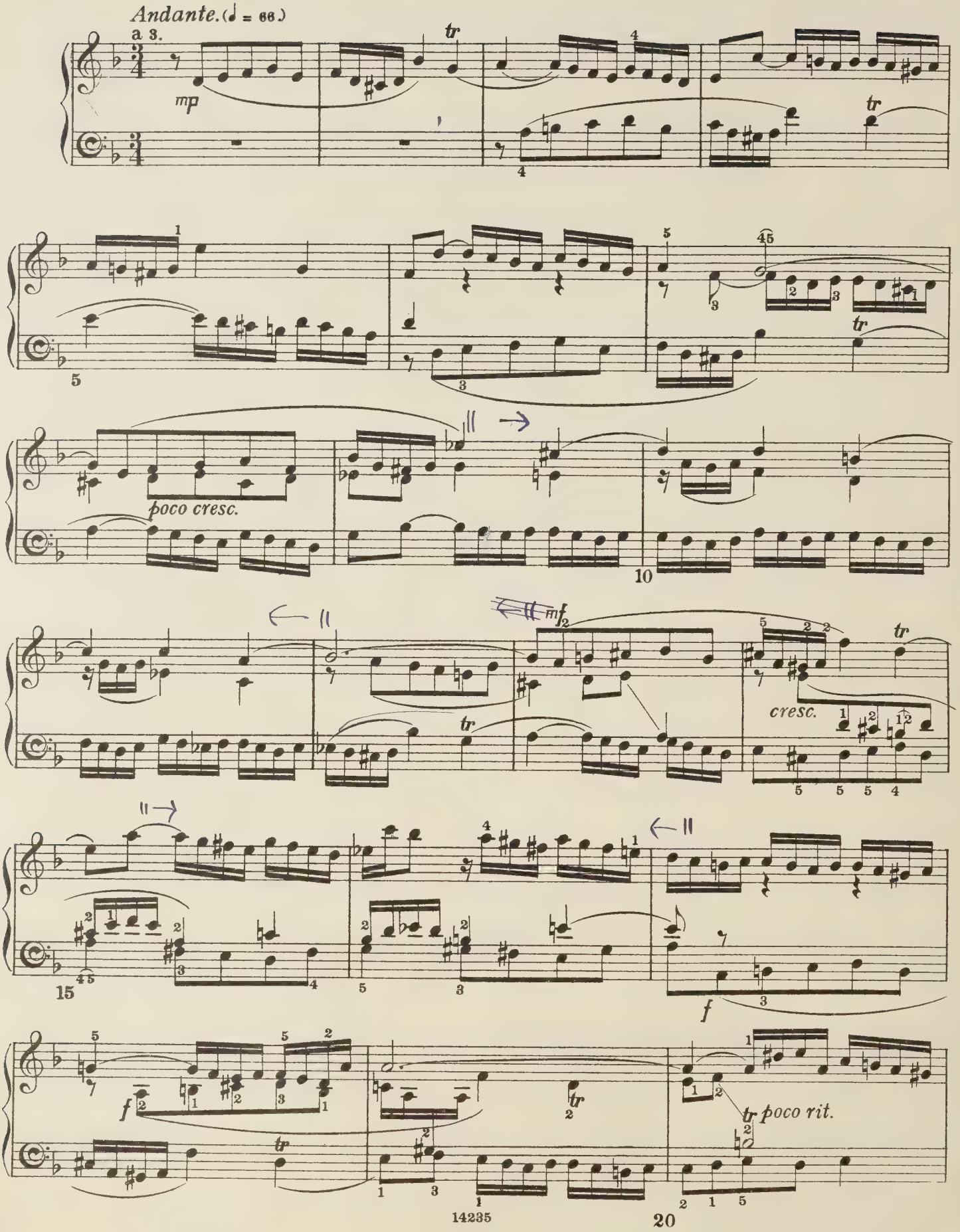

15
35
mf
p
mp
cresc.
20
f
sempre
ff
poco largamente
senza rit.
25

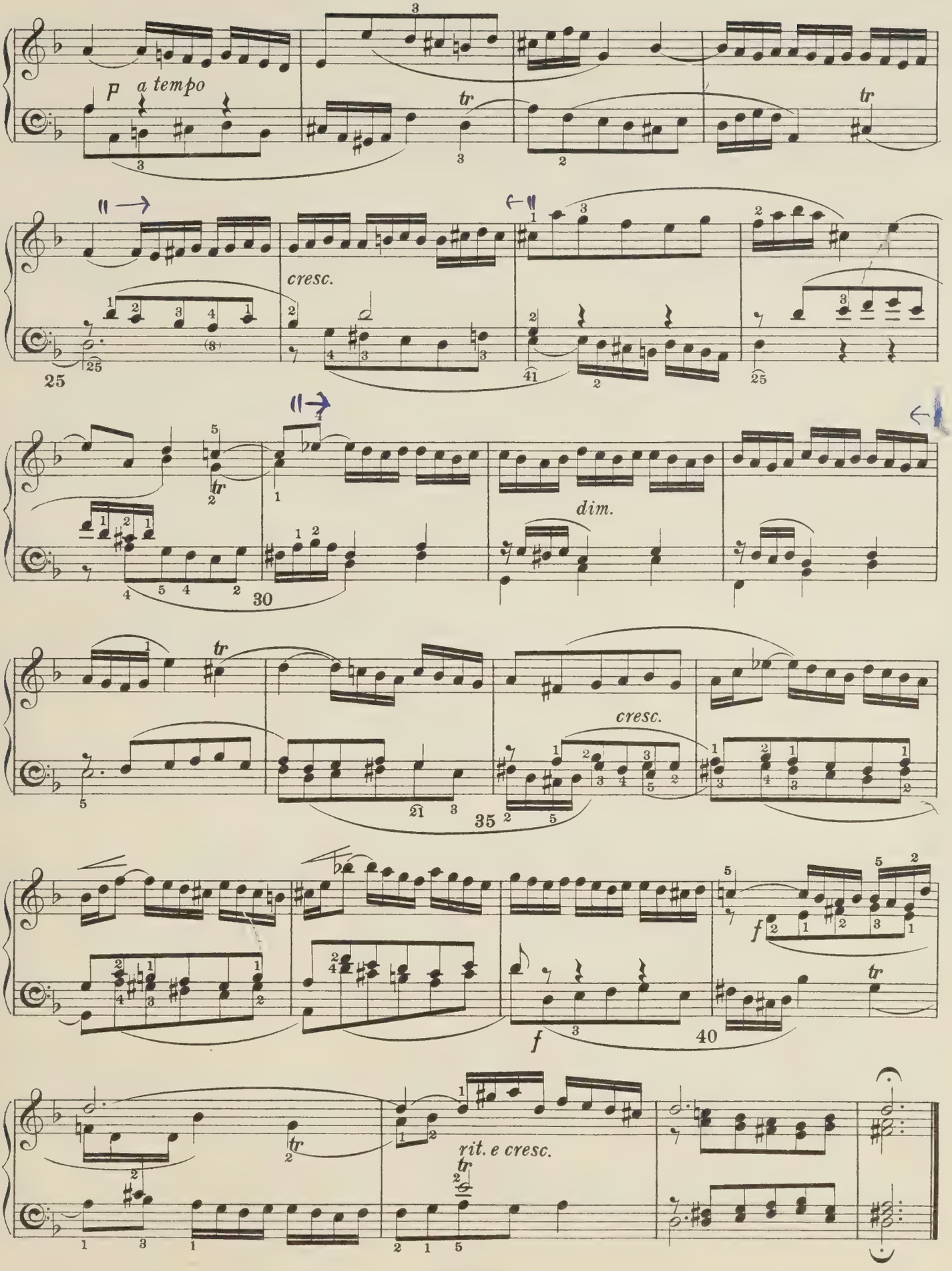
# PRELUDE VI.



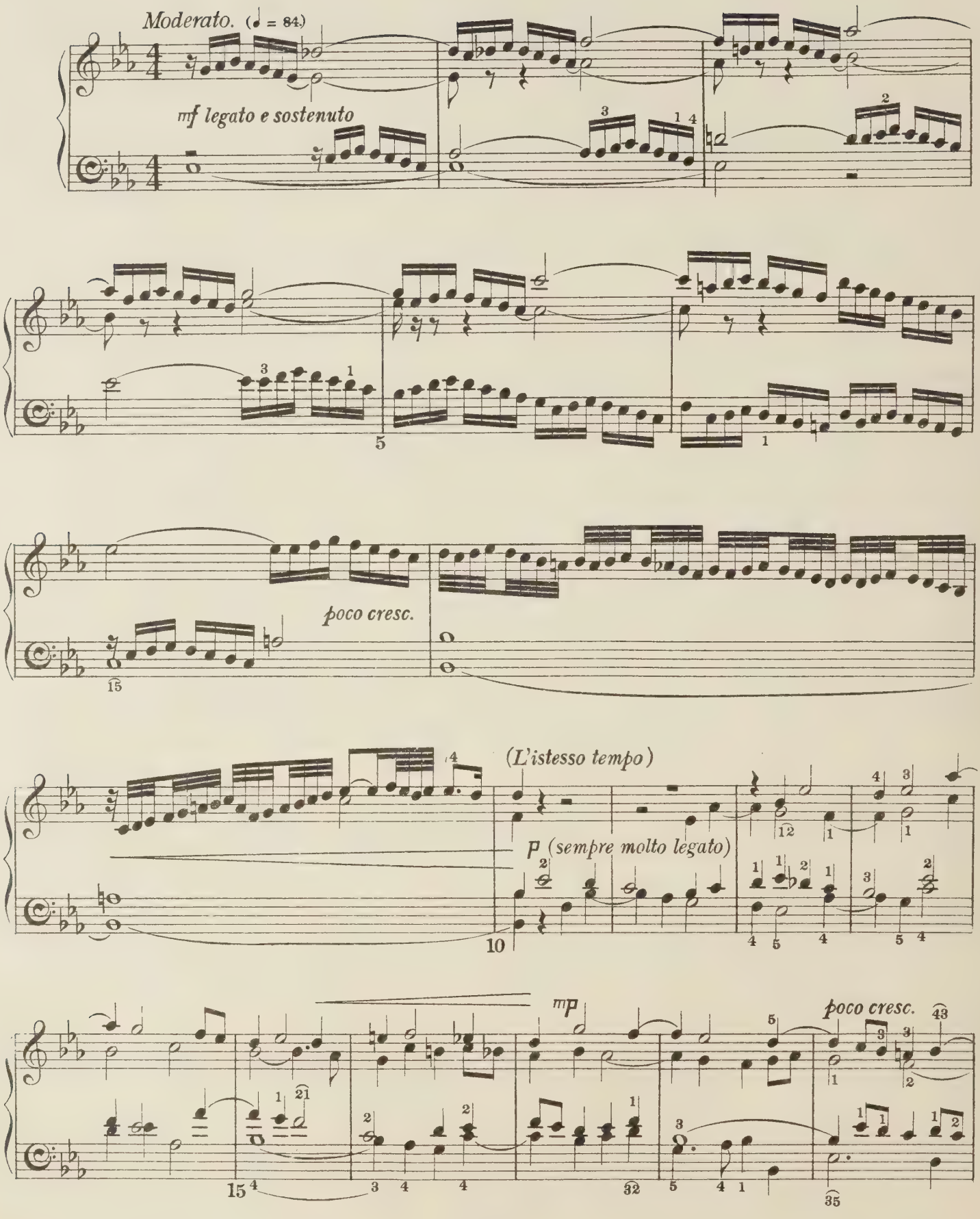

cresc.
mf
dim.
cresc.
20
cresc.
f rit.
25

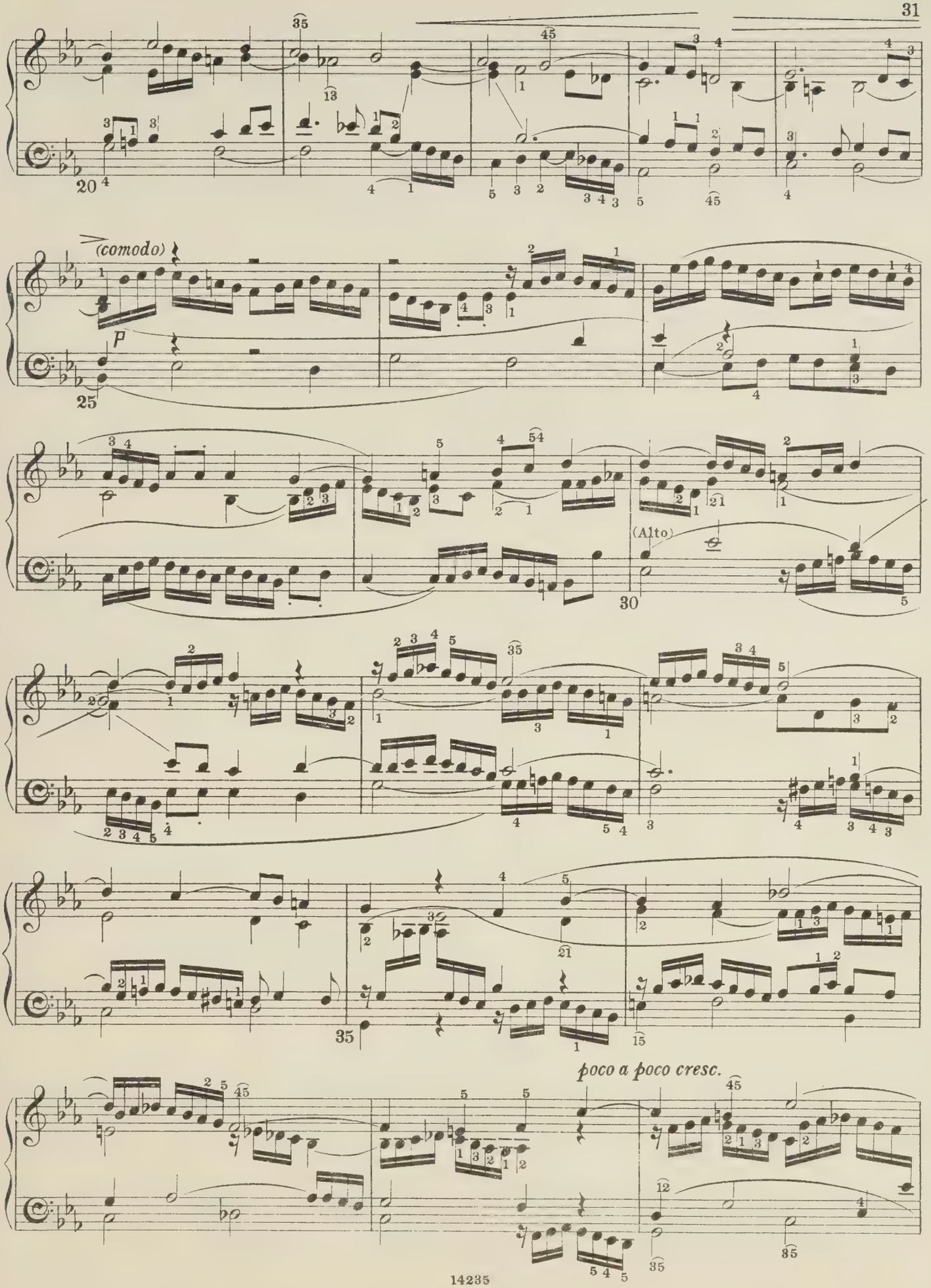
# FUGUE VI.

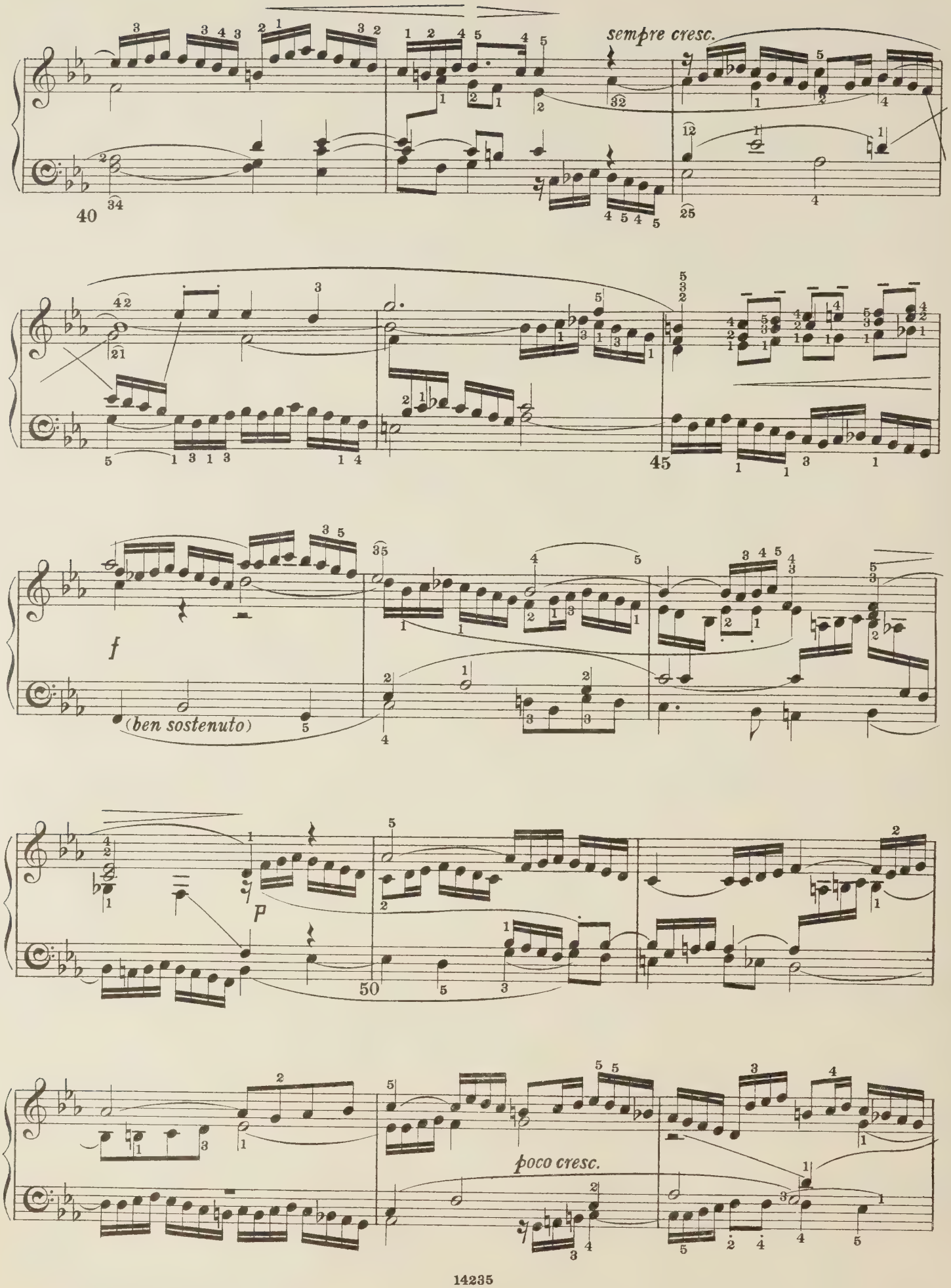

Andante. (♩ = 66.)
a 3.
mp
tr
poco cresc.
mf
cresc.
f
poco rit.
14235
5
10
15
20

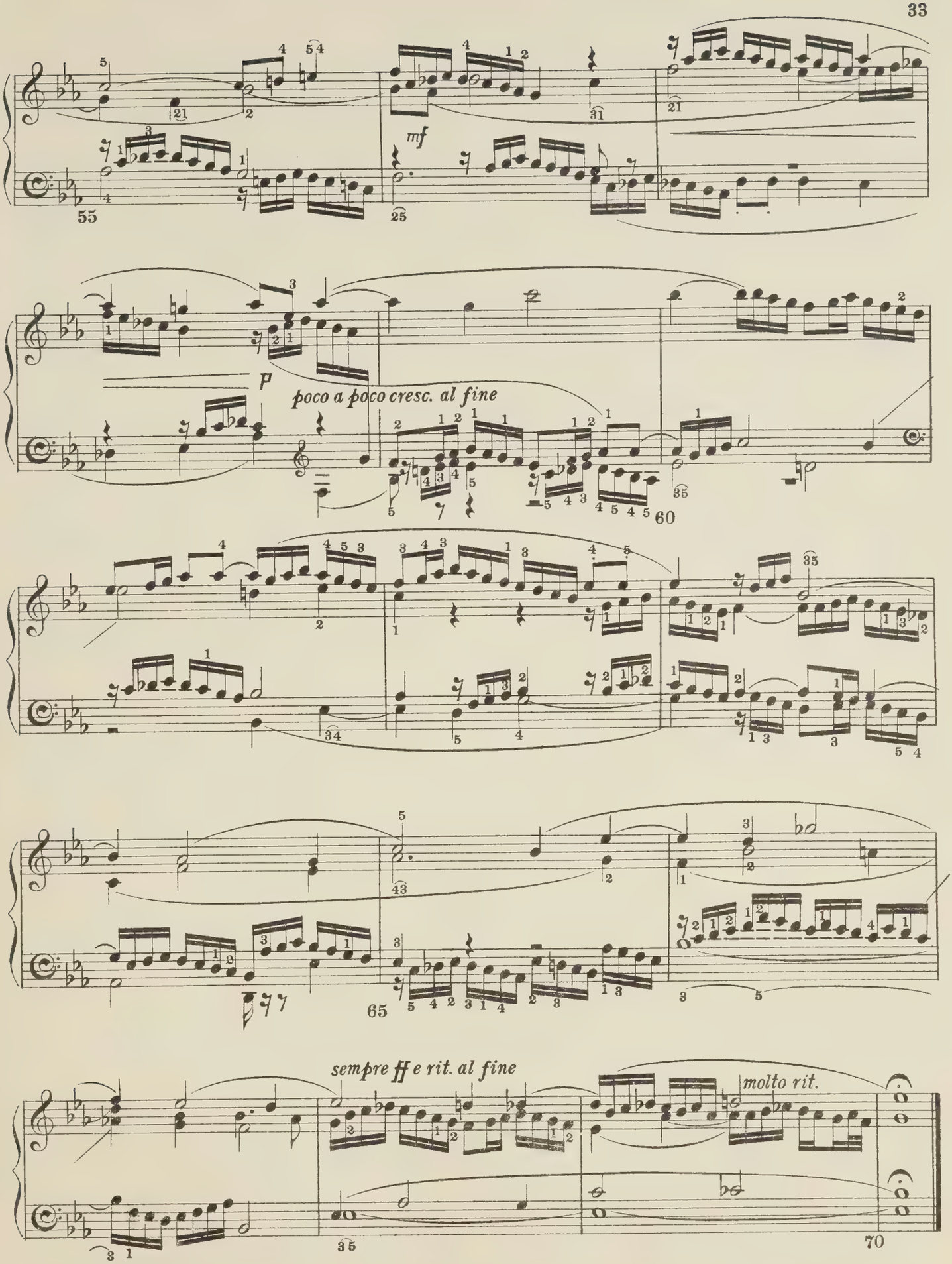

P a tempo
tr
cresc.
25
dim.
30
cresc.
35
f
40
rit. e cresc.

# PRELUDE VII.

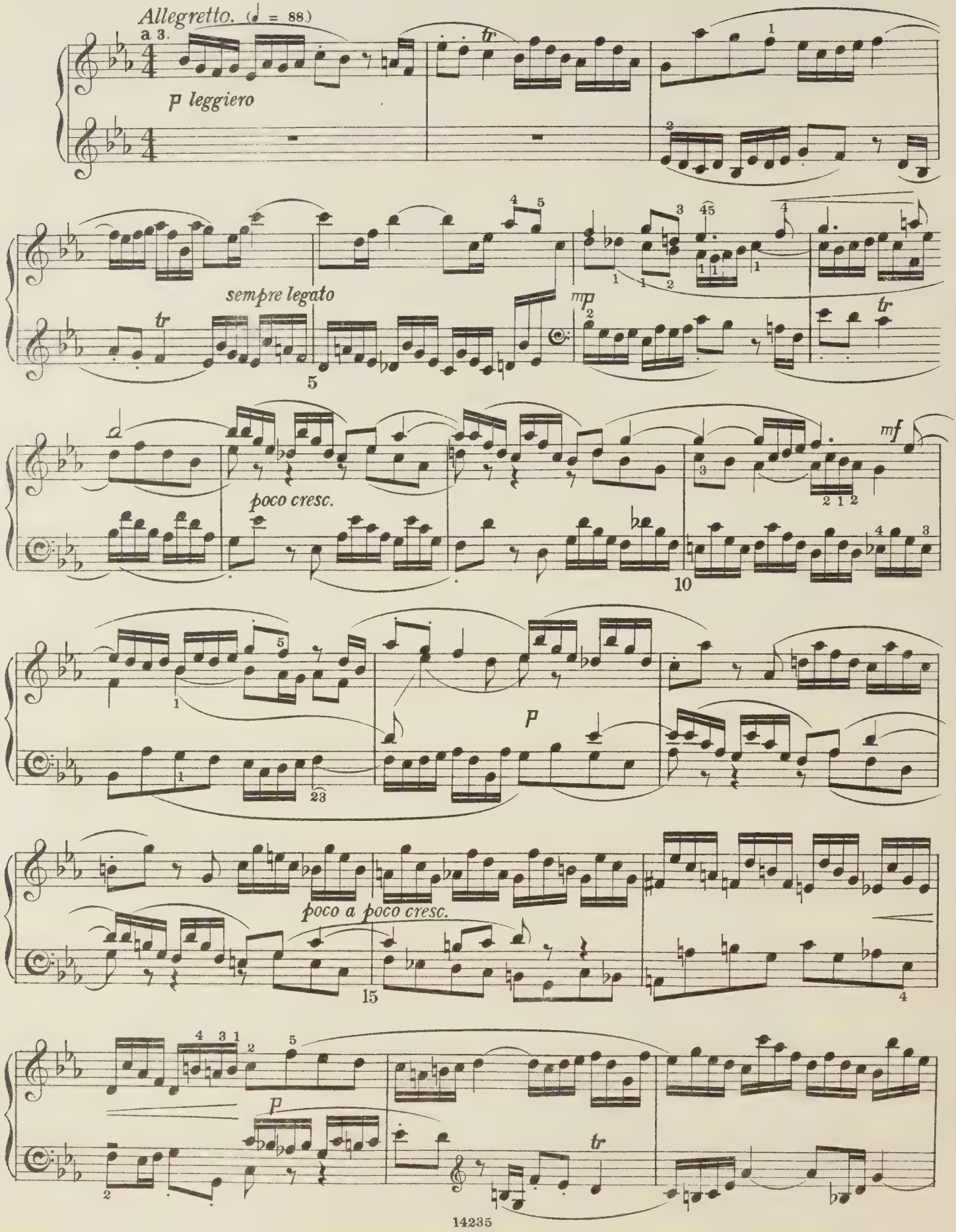

Moderato. (♩ = 84.)
mf legato e sostenuto
poco cresc.
(L'istesso tempo)
p (sempre molto legato)
mp
poco cresc.

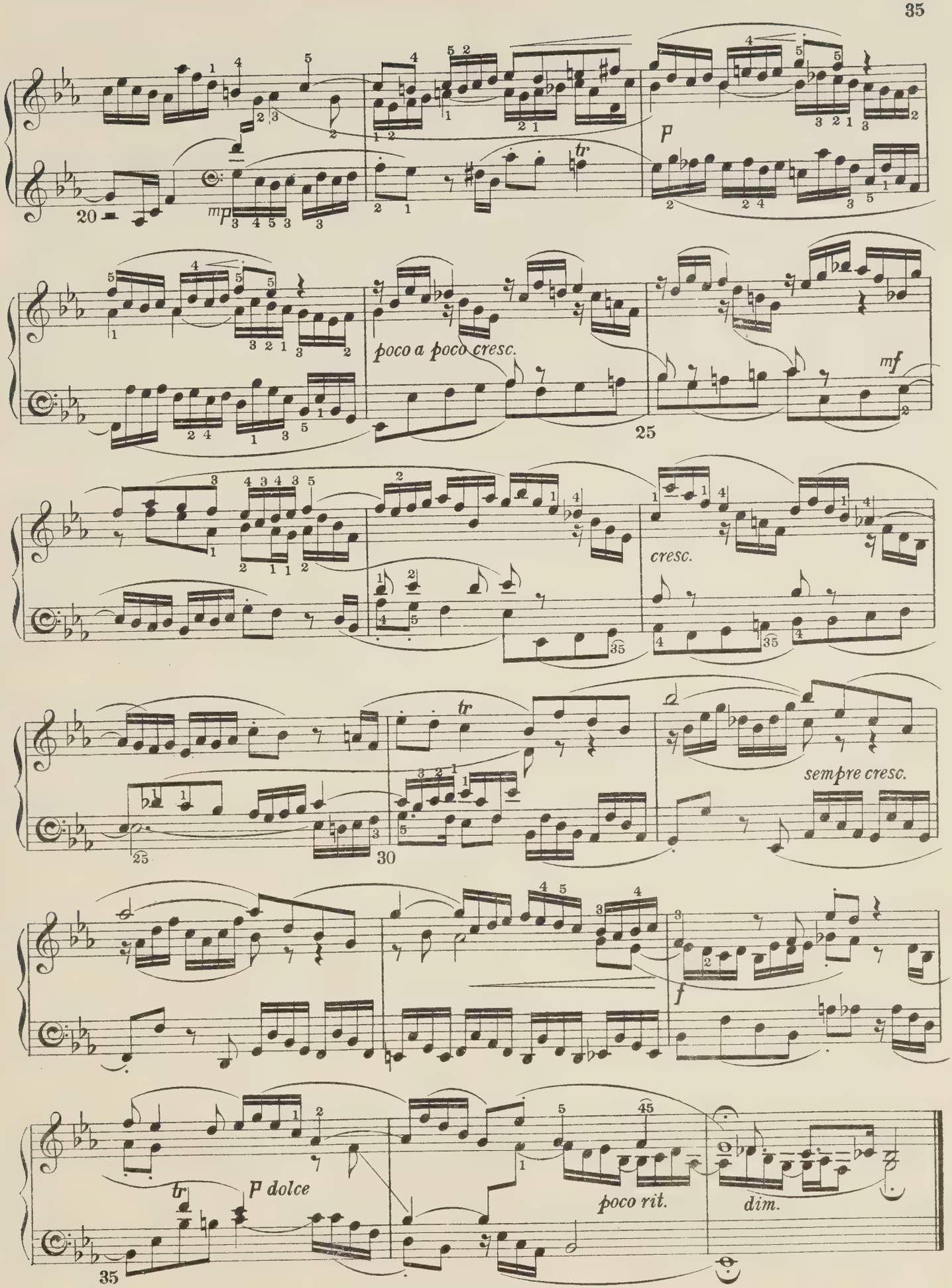

20
(comodo)
p
25
(Alto)
30
poco a poco cresc.
35


sempre cresc.
40
45
f
(ben sostenuto)
p
50
poco cresc.

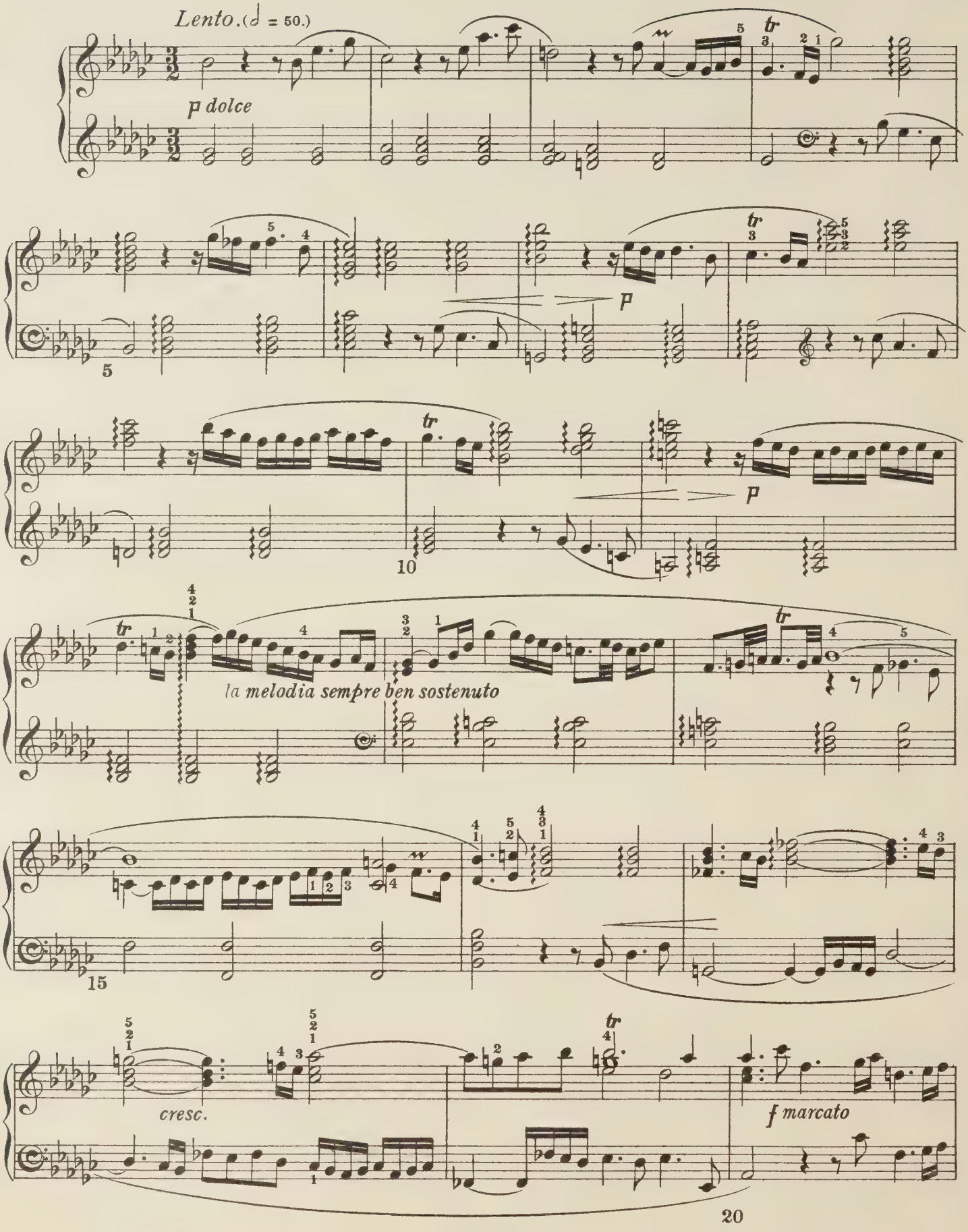

55
mf
P
poco a poco cresc. al fine
60
65
sempre ff e rit. al fine
molto rit.
70

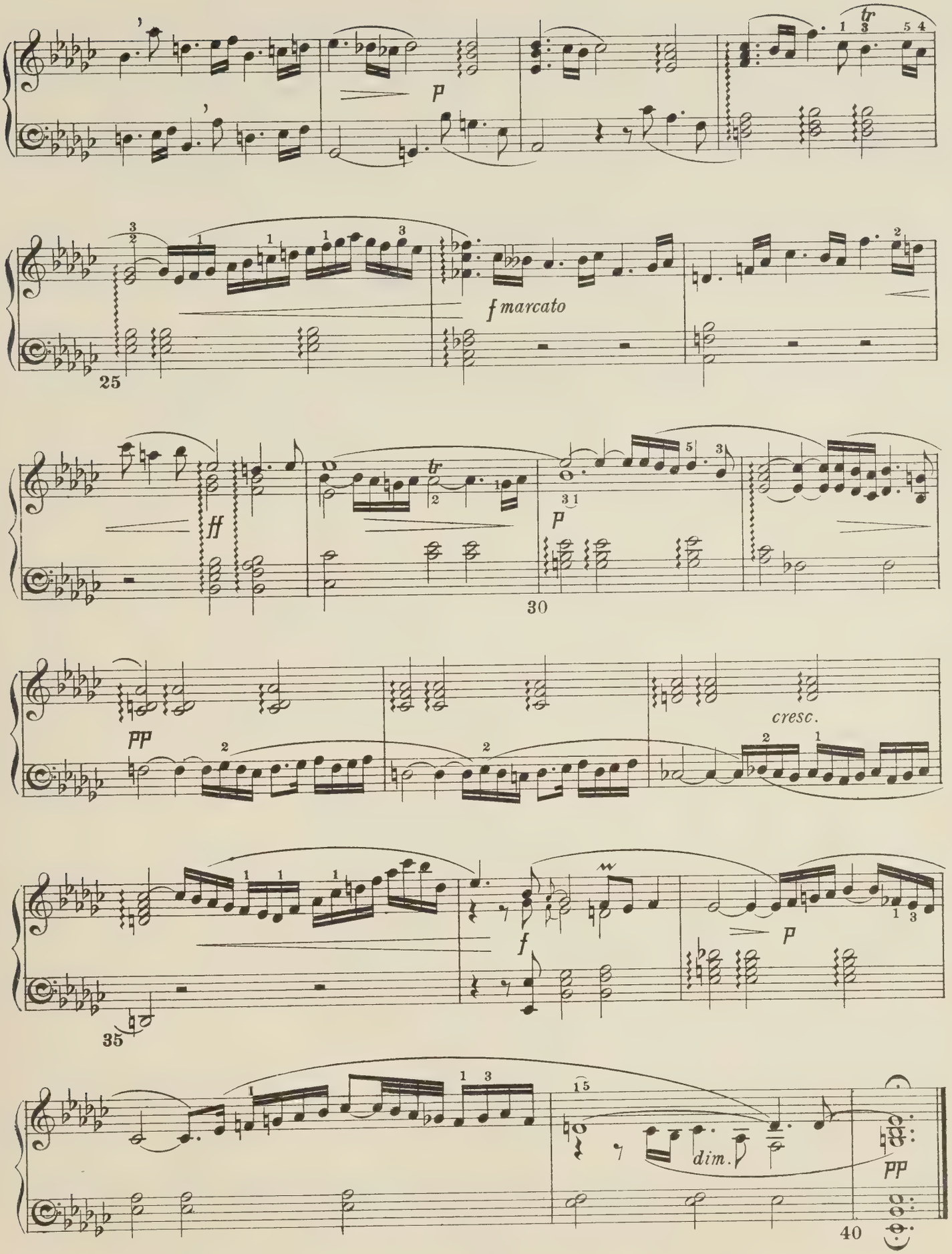
# FUGUE VII.


Allegretto. (♩ = 88.)
a 3.
p leggiero
sempre legato
mp
poco cresc.
mf
poco a poco cresc.
p
p
tr
5
10
15

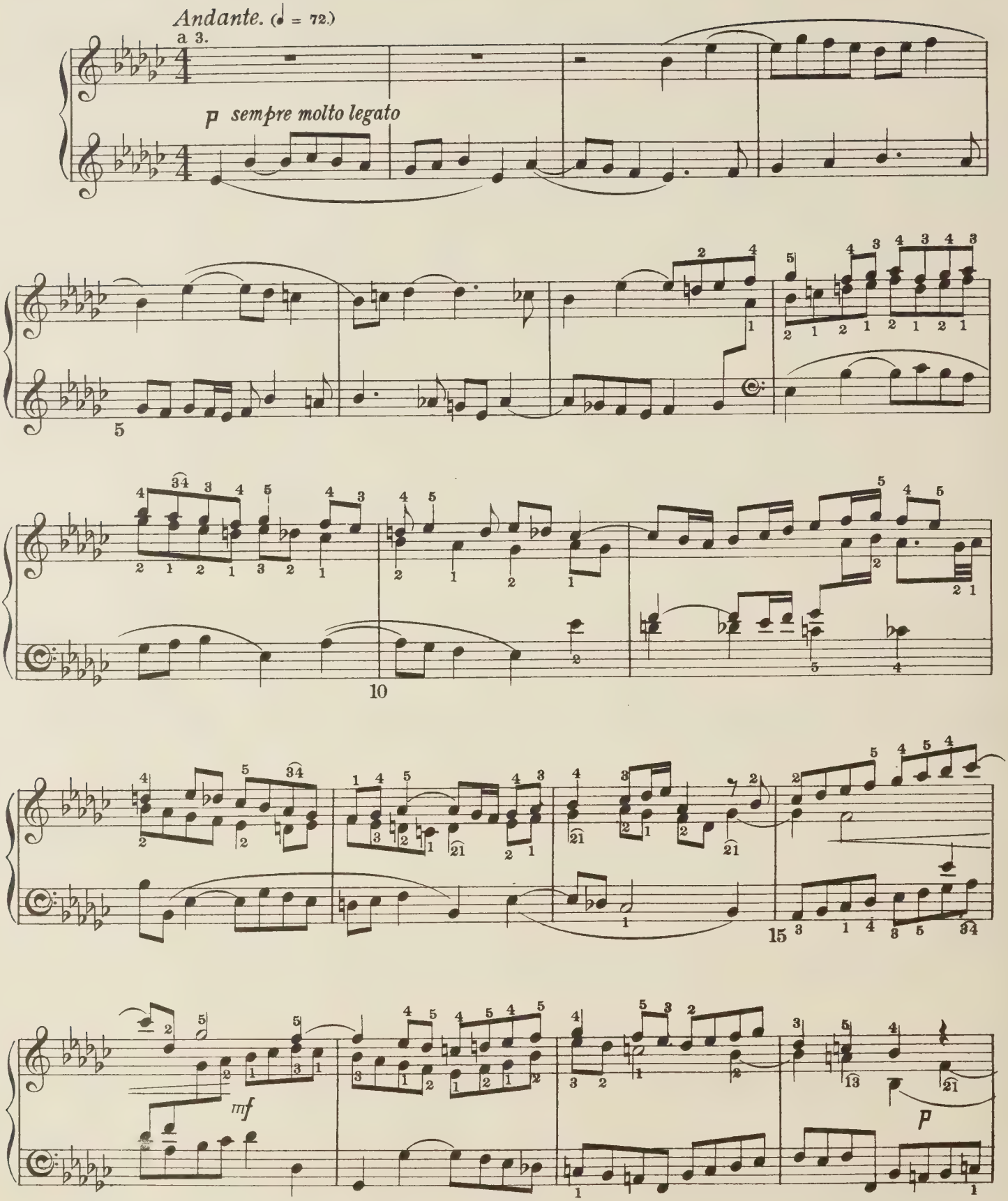

20
mp
tr
P
poco a poco cresc.
25
mf
cresc.
tr
sempre cresc.
30
f
tr
P dolce
poco rit.
dim.
35

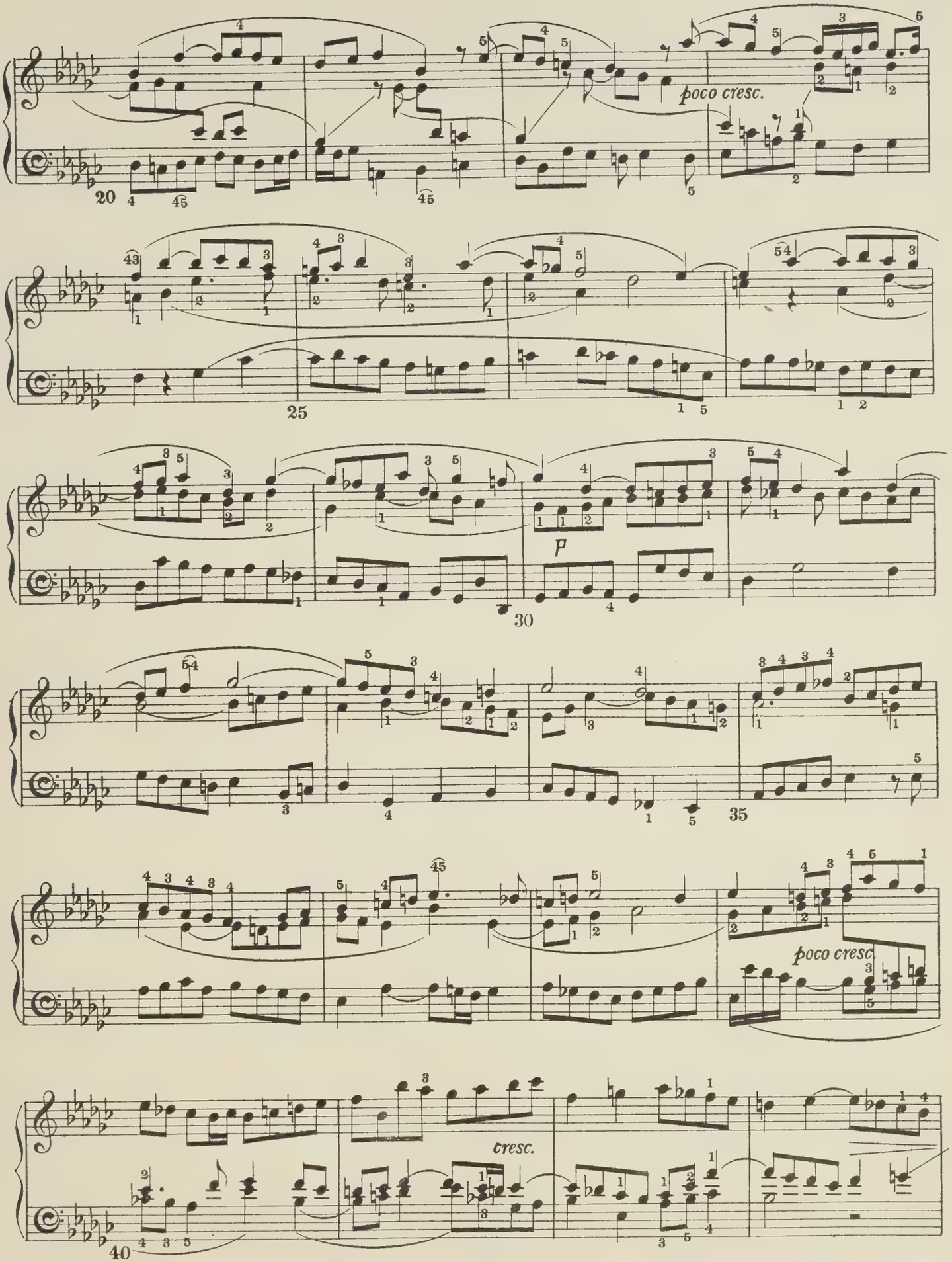
# PRELUDE VIII.

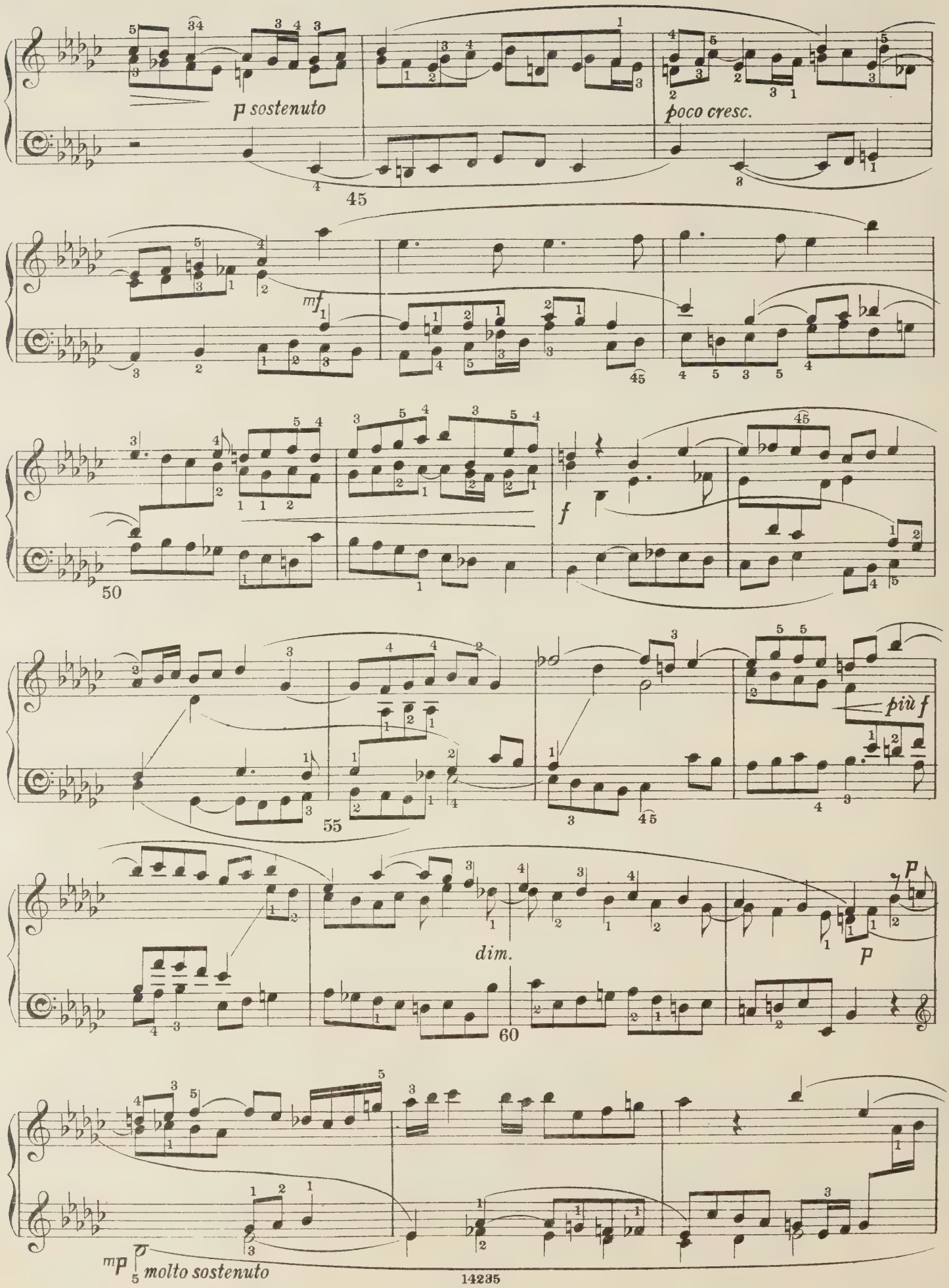


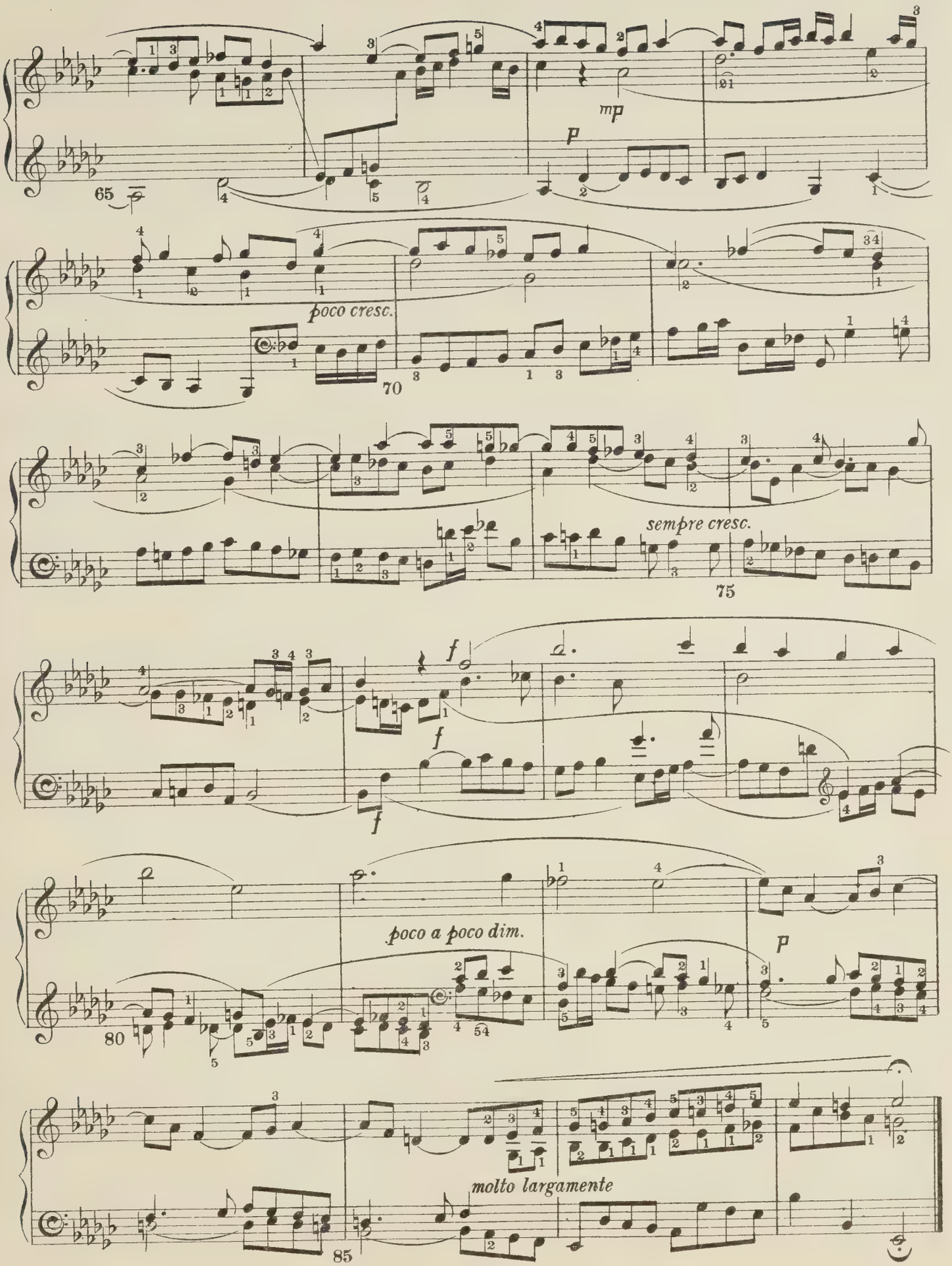

tr
p
25
f marcato
ff
tr
30
p
pp
cresc.
35
f
p
15
dim.
pp
40

# FUGUE VIII.

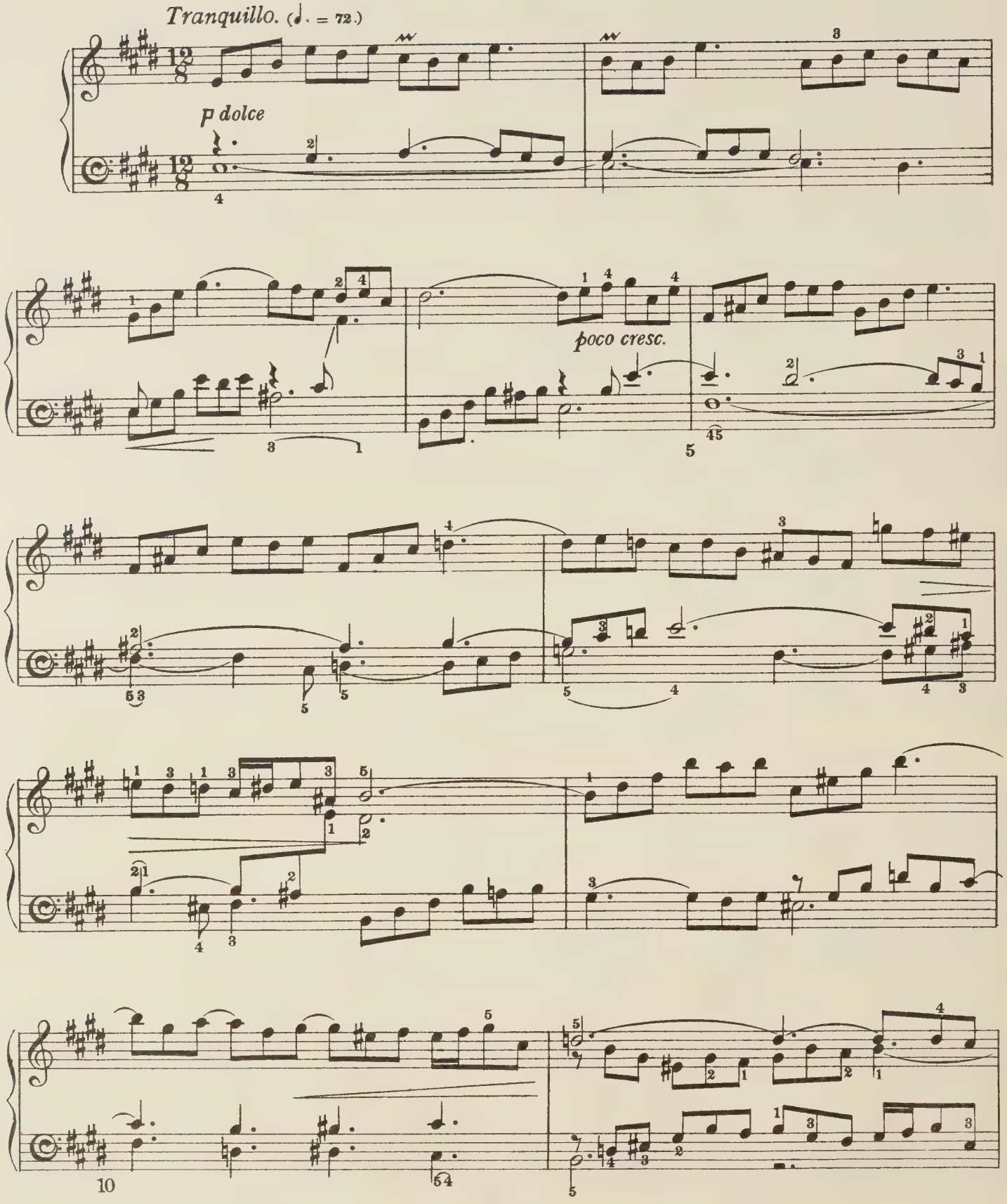


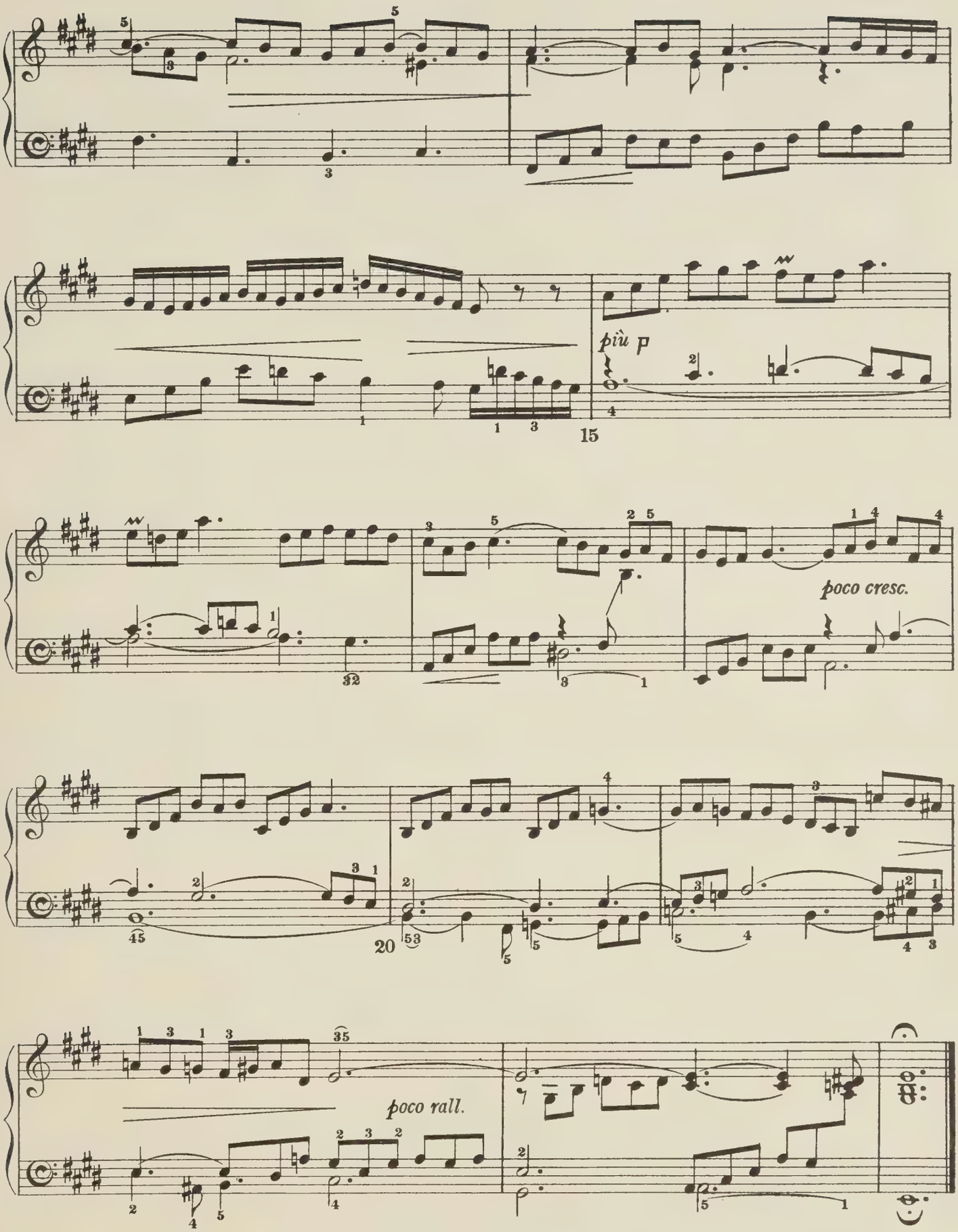

poco cresc.
20
25
30
p
35
poco cresc.
cresc.
40


p sostenuto
poco cresc.
45
mf
45
50
f
45
più f
55
dim.
p
60
mp
molto sostenuto

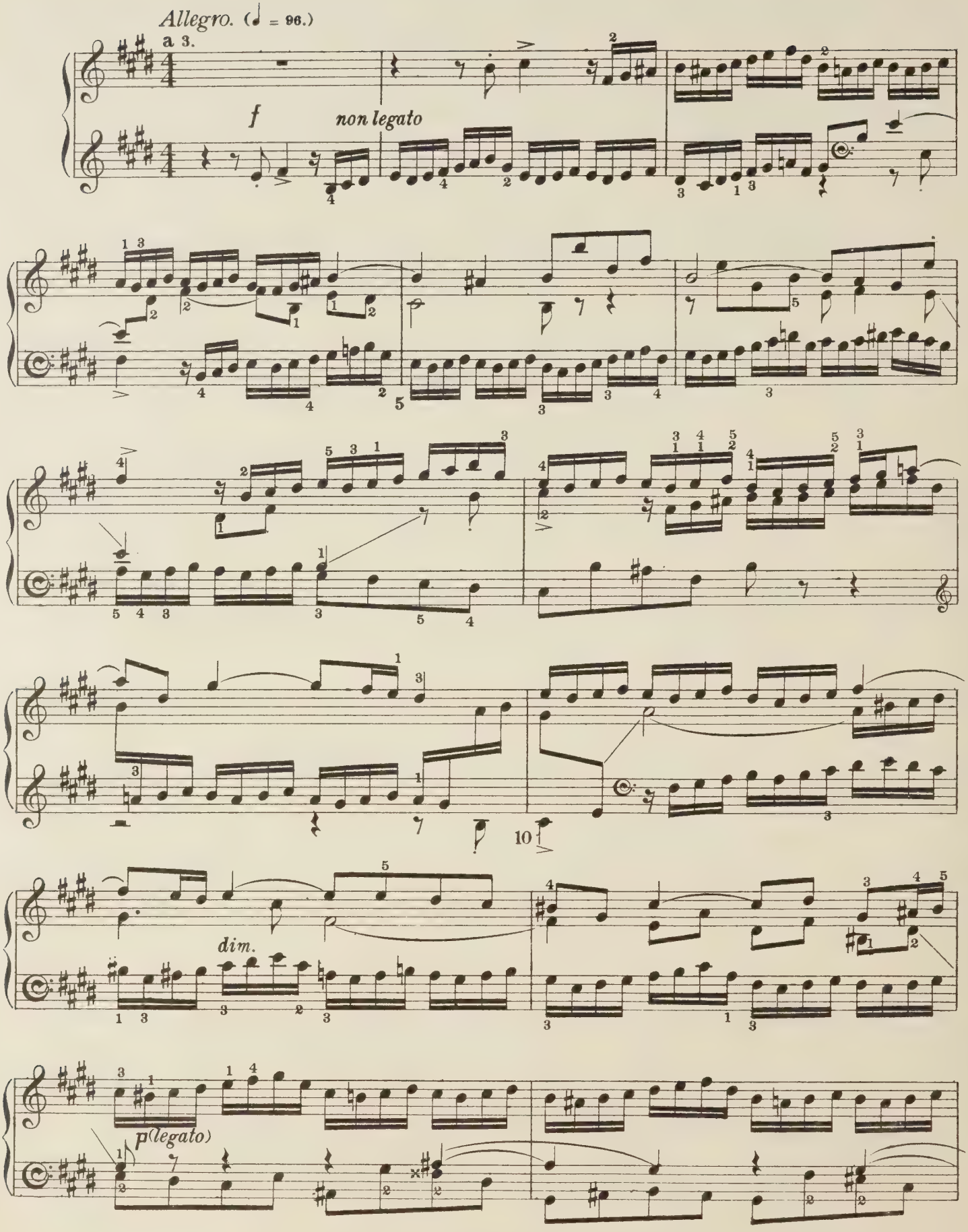

65
mp
p
poco cresc.
70
sempre cresc.
75
f
f
f
poco a poco dim.
p
80
molto largamente
85

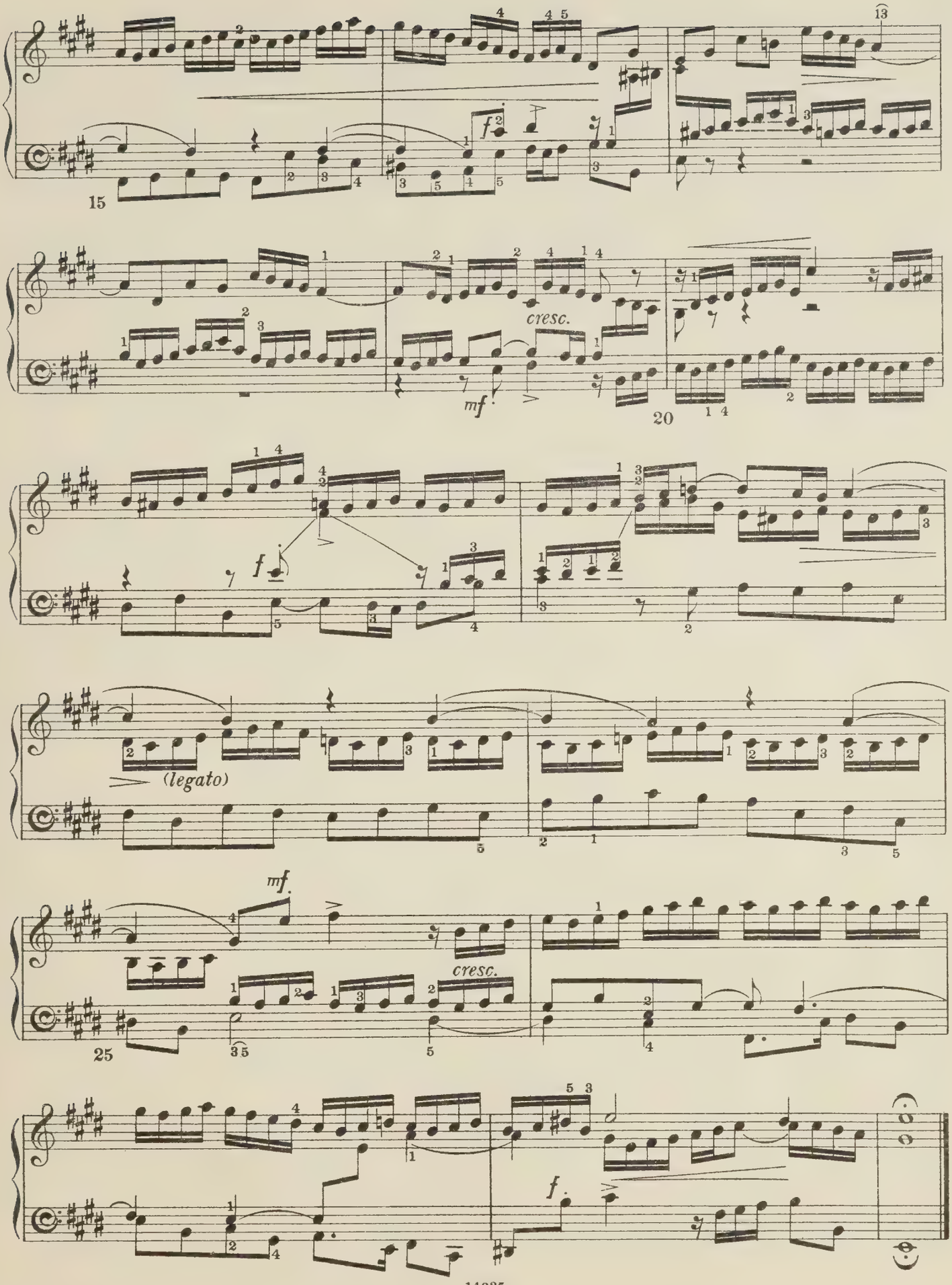
# PRELUDE IX.




più p
15
poco cresc.
20
poco rall.

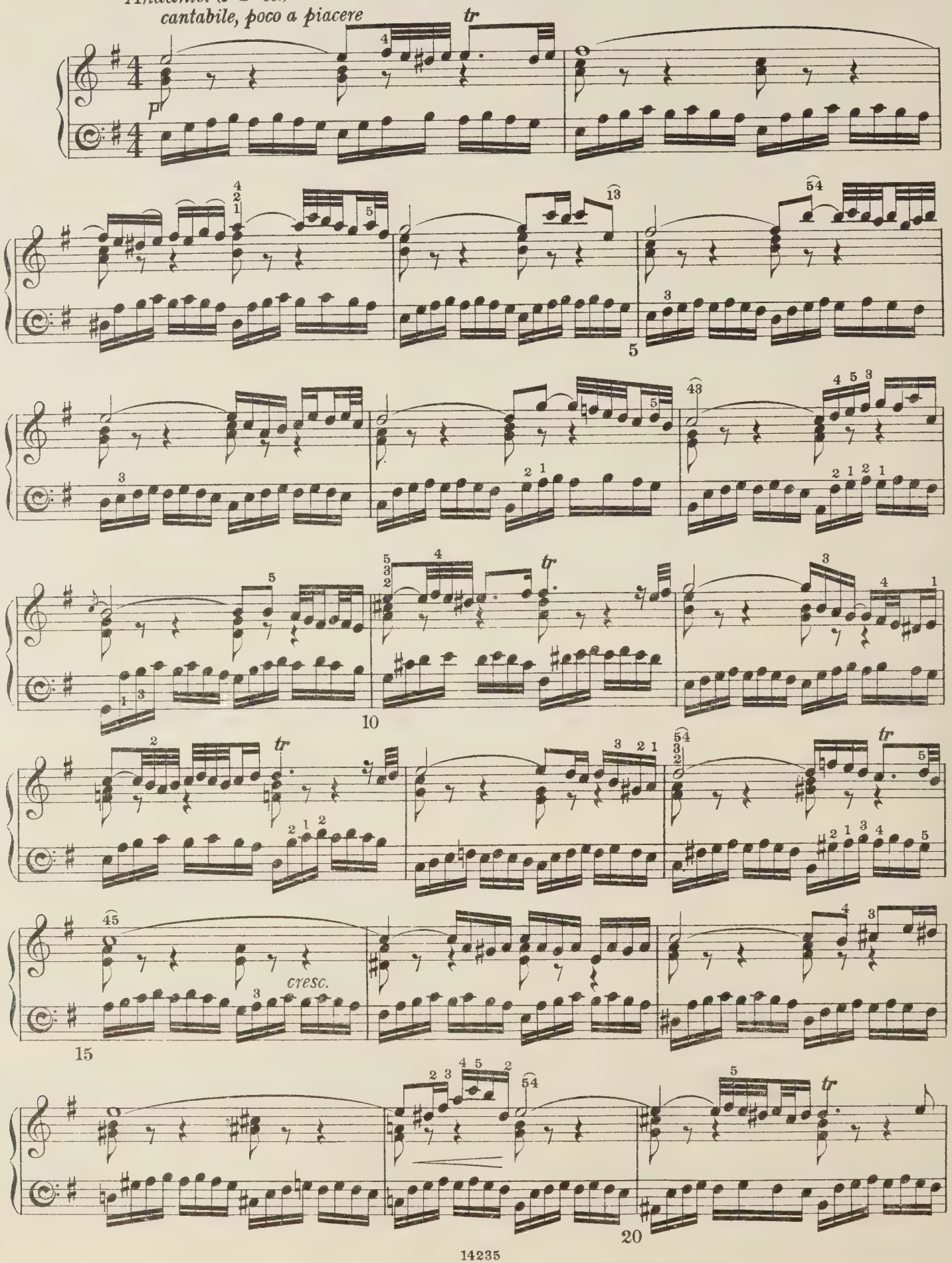
# FUGUE IX.

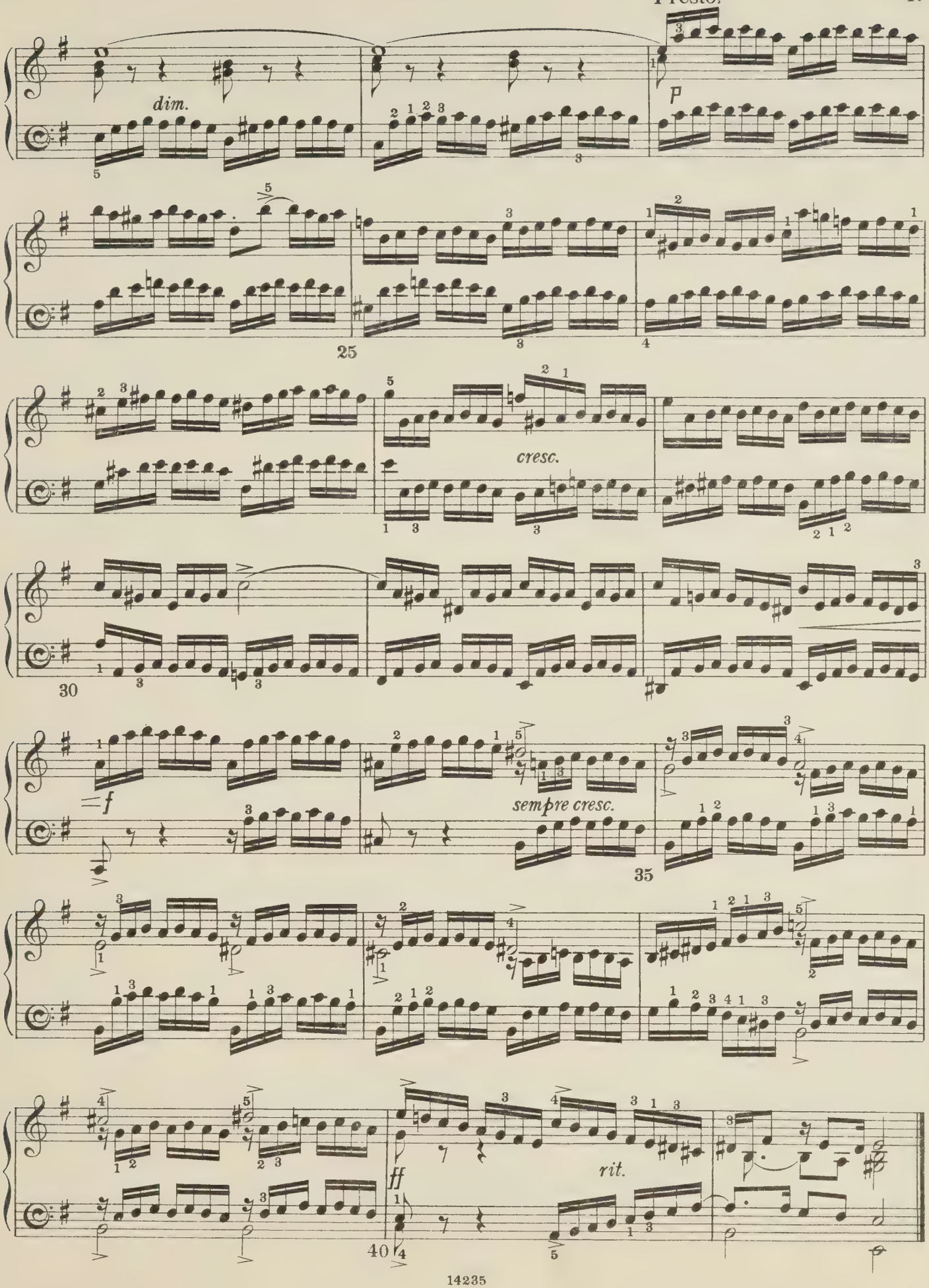



15
f
20
cresc.
mf
f
(legato)
mf.
cresc.
25
f.

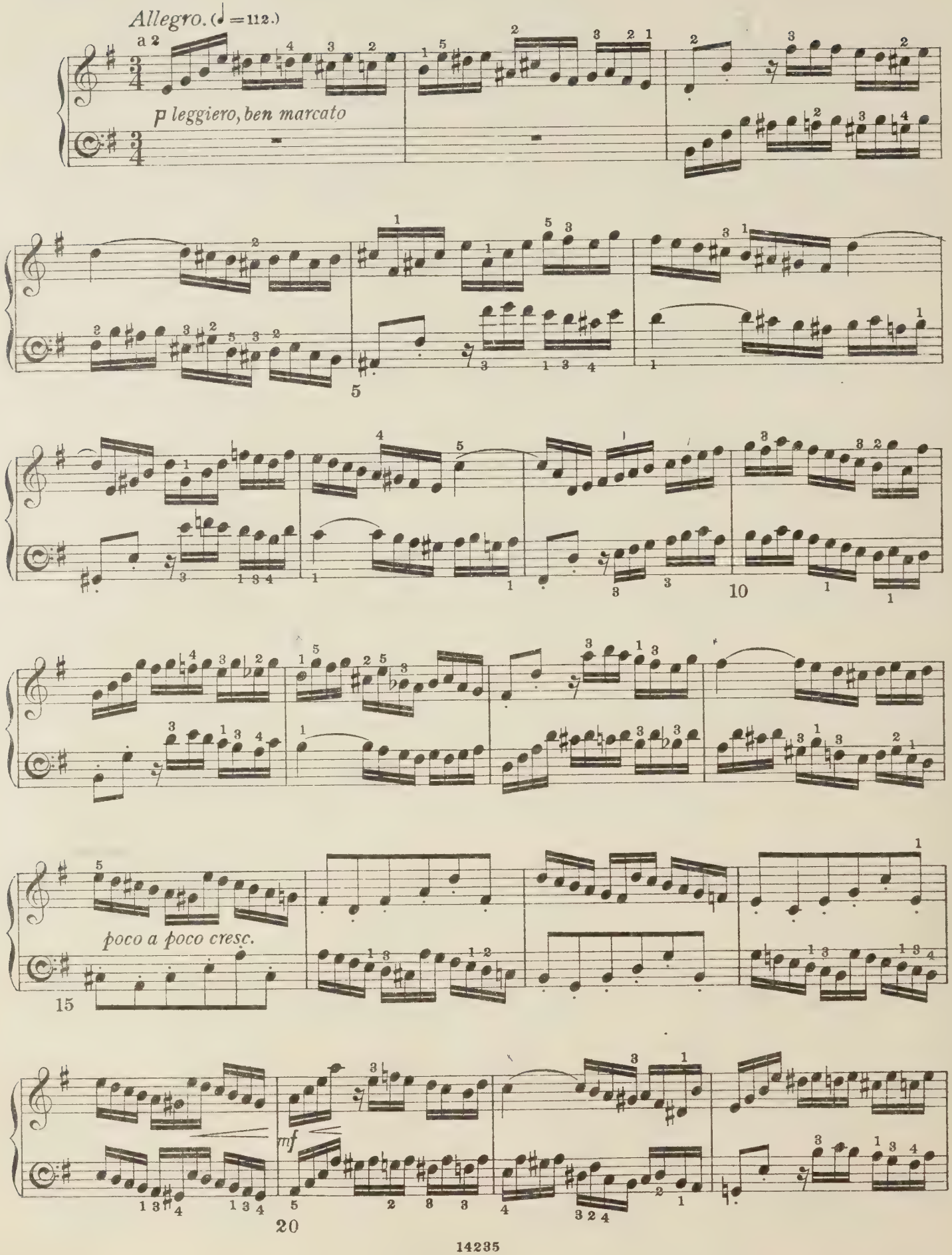
# PRELUDE X.

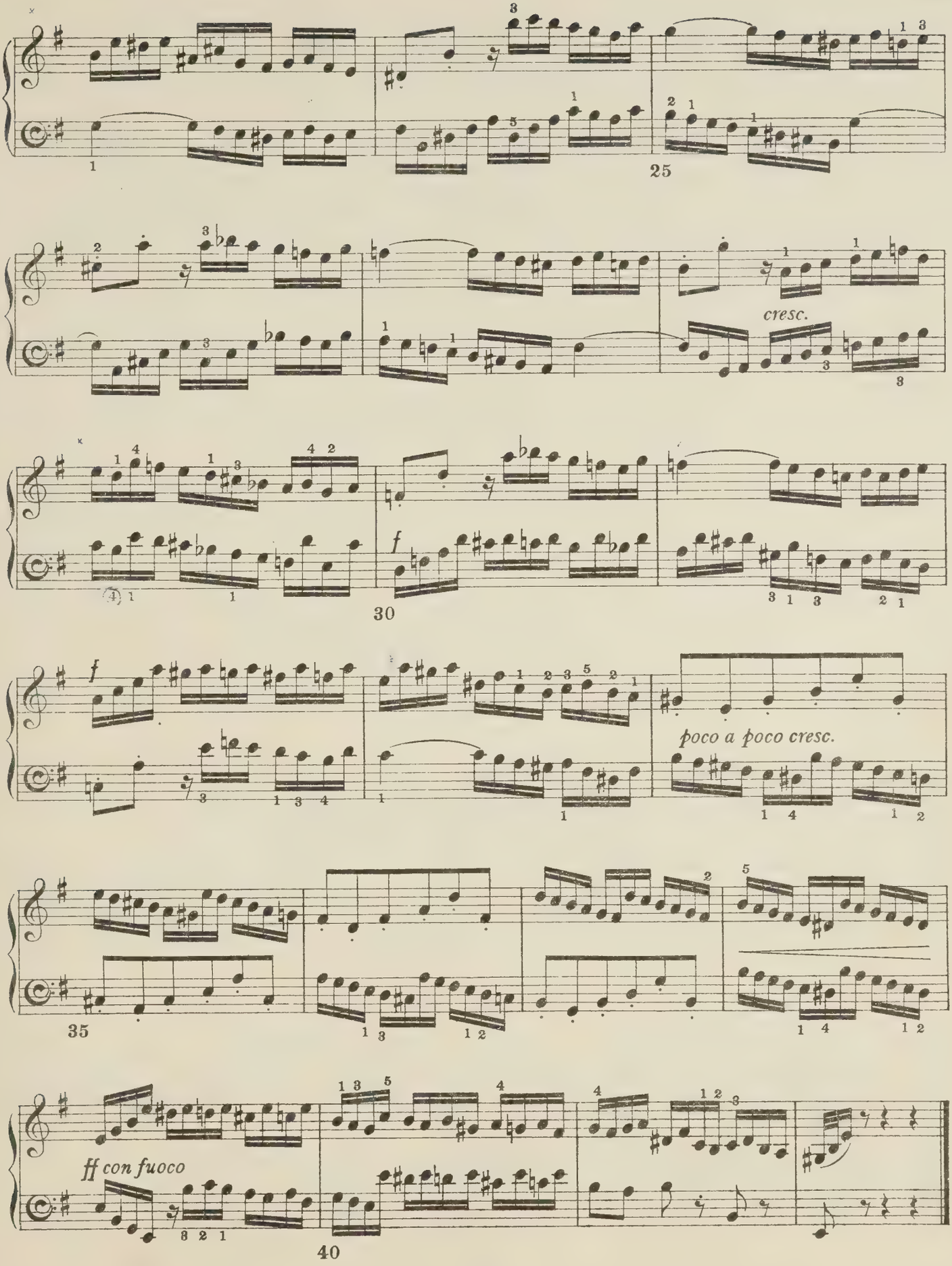
*Andante.* (♩ = 66.)
*cantabile, poco a piacere*



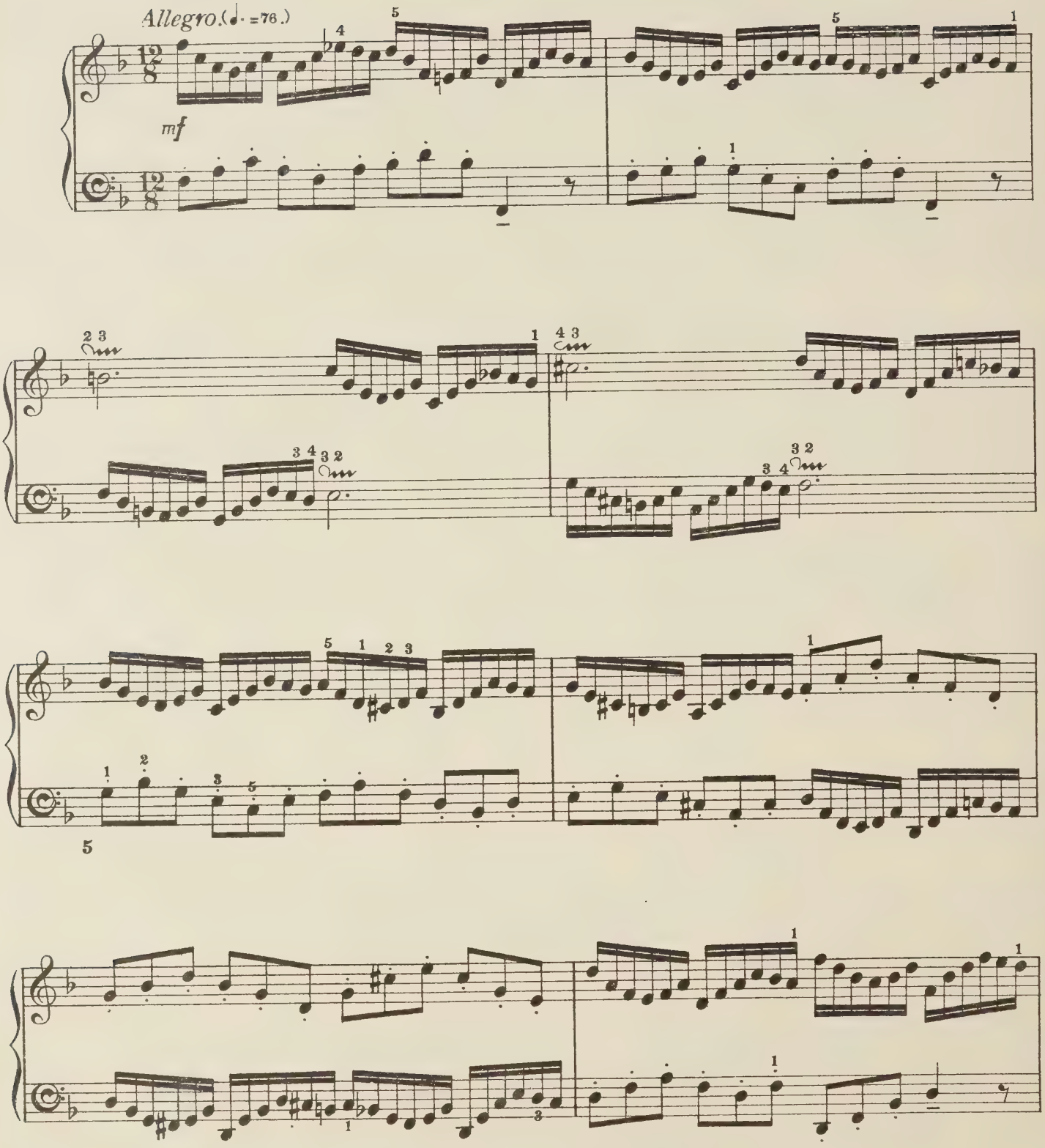

dim.
p
25
cresc.
30
=f
sempre cresc.
35
ff
rit.
40

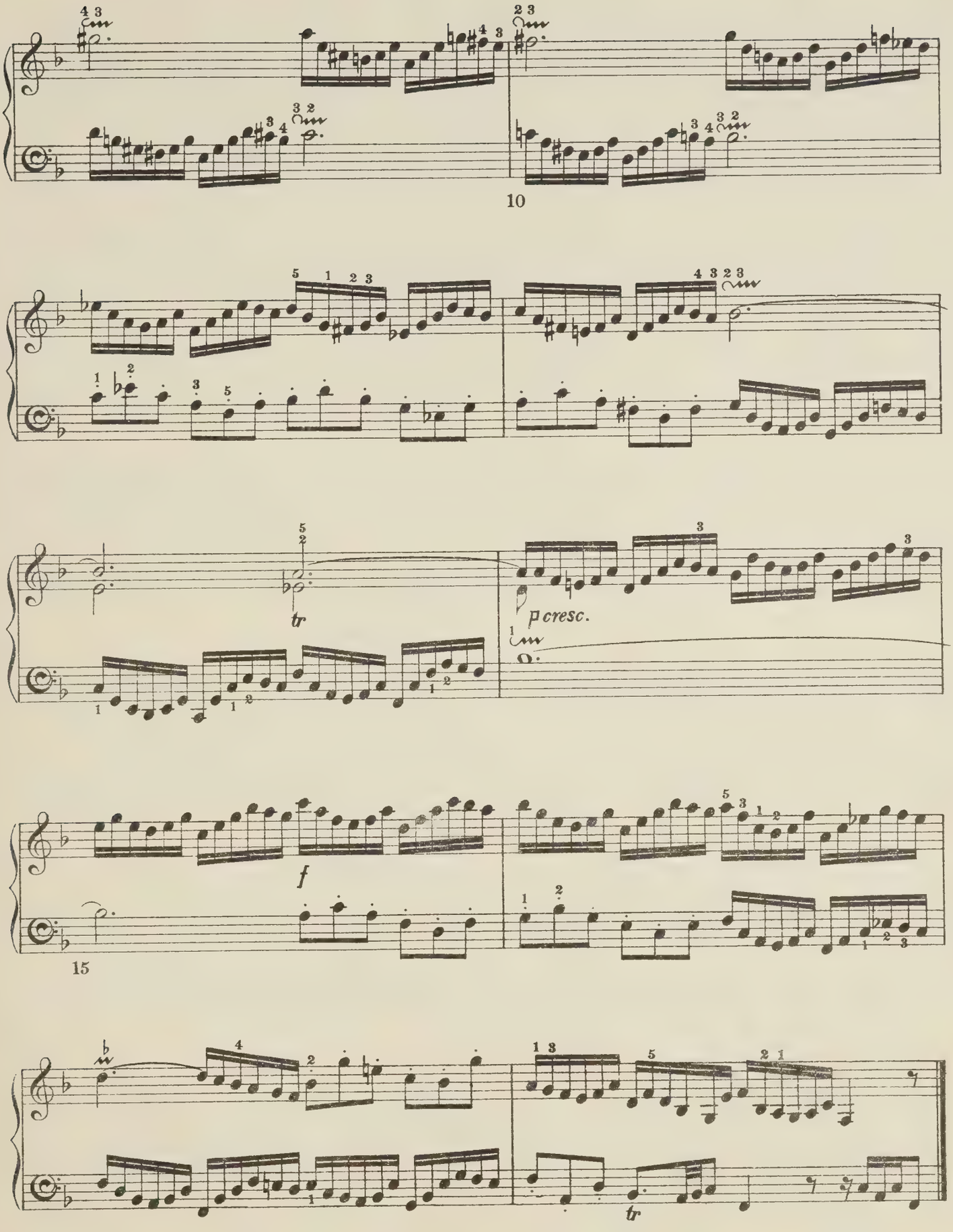
# FUGUE X.




25
cresc.
30
f
poco a poco cresc.
35
ff con fuoco
40

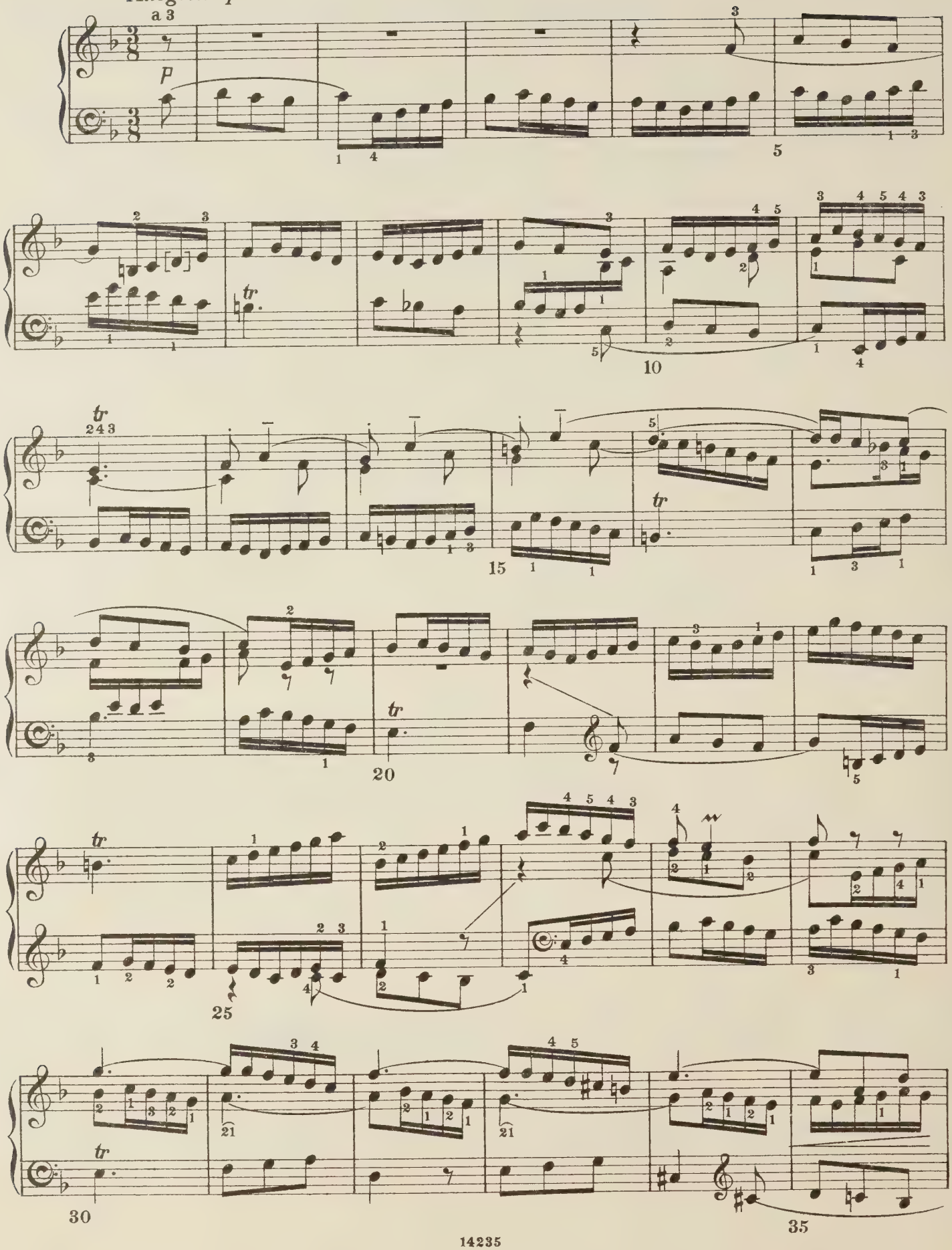
# PRELUDE XI.

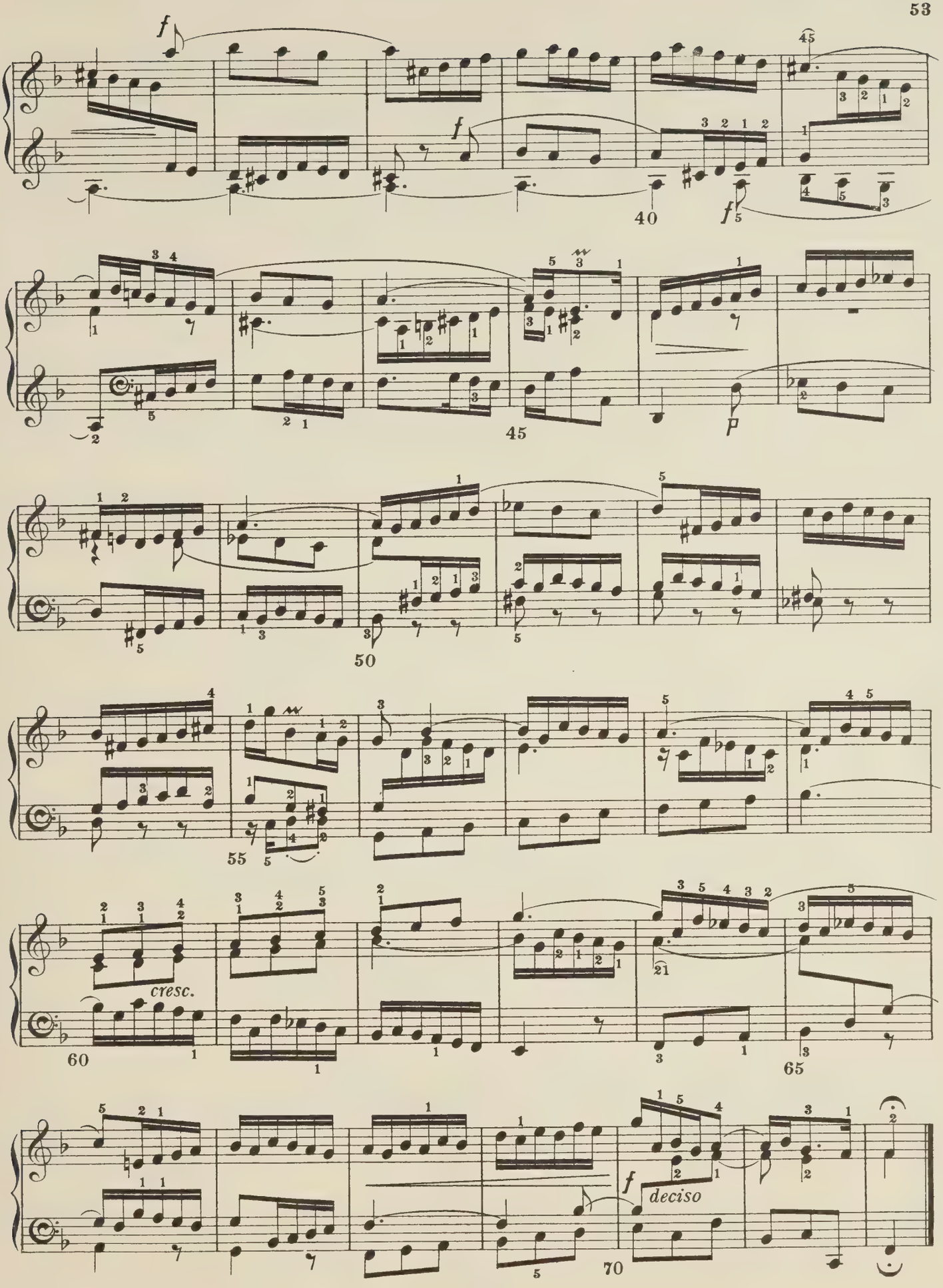



10
tr
p cresc.
f
15
tr

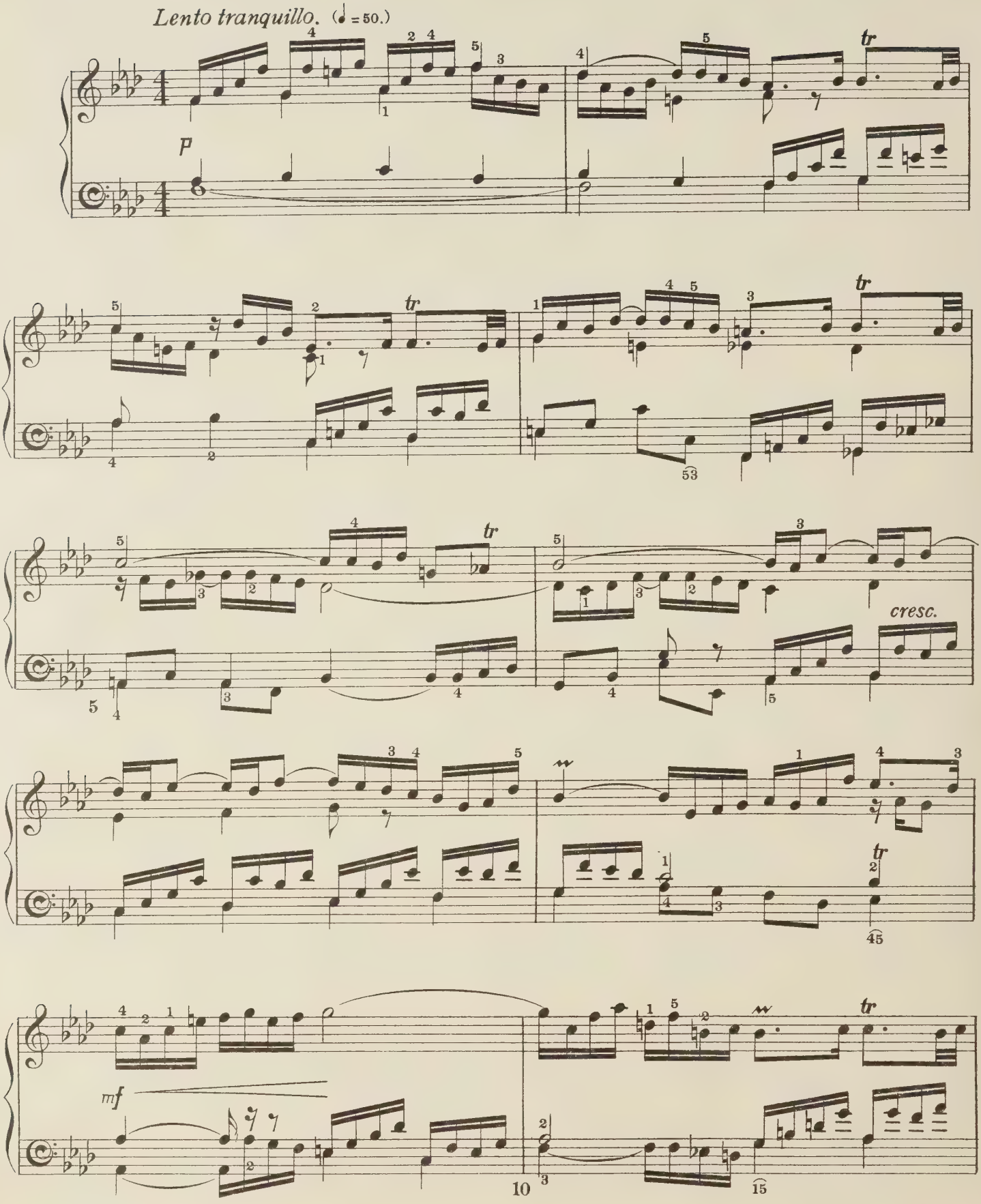
# FUGUE XI.

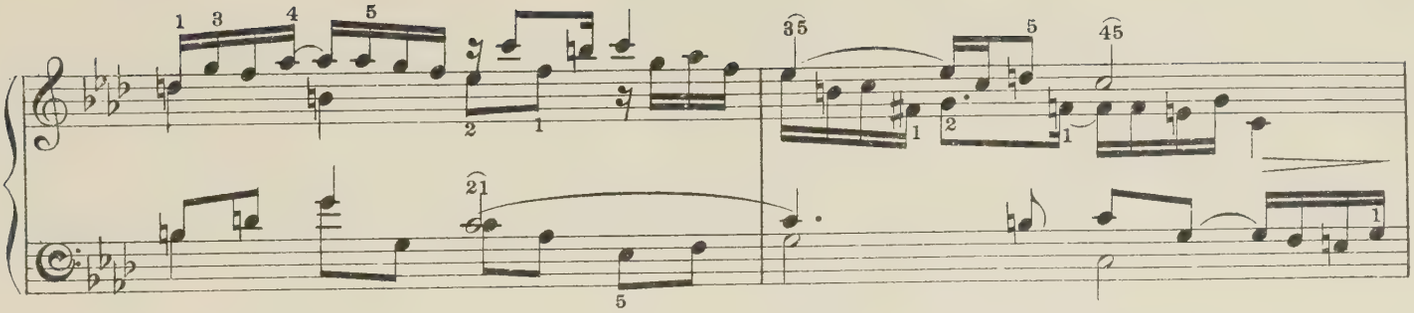
*Allegretto piacevole.* (♩. = 56.)

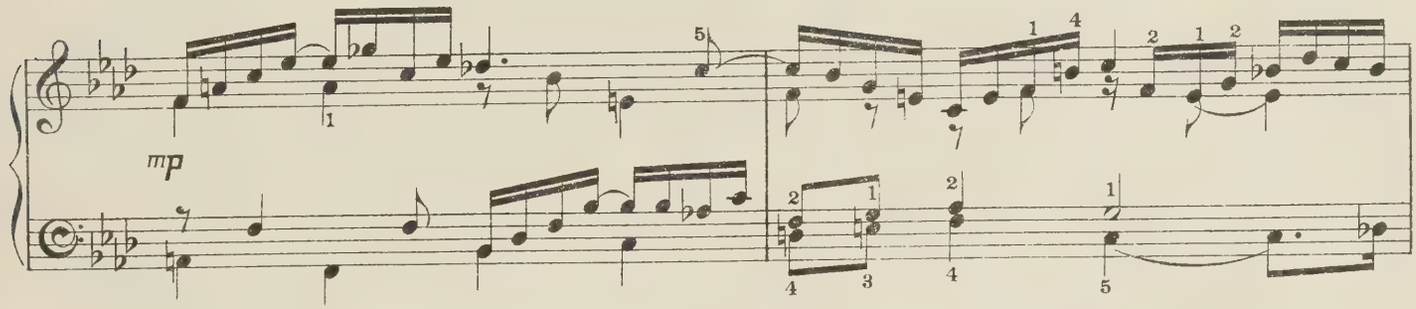


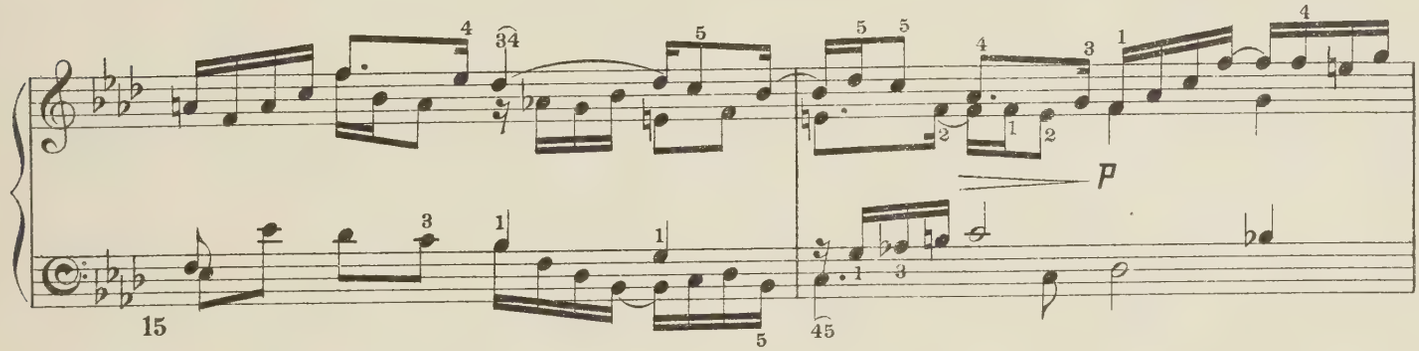

f
40
f
45
p
50
55
cresc.
60
65
f
deciso
70

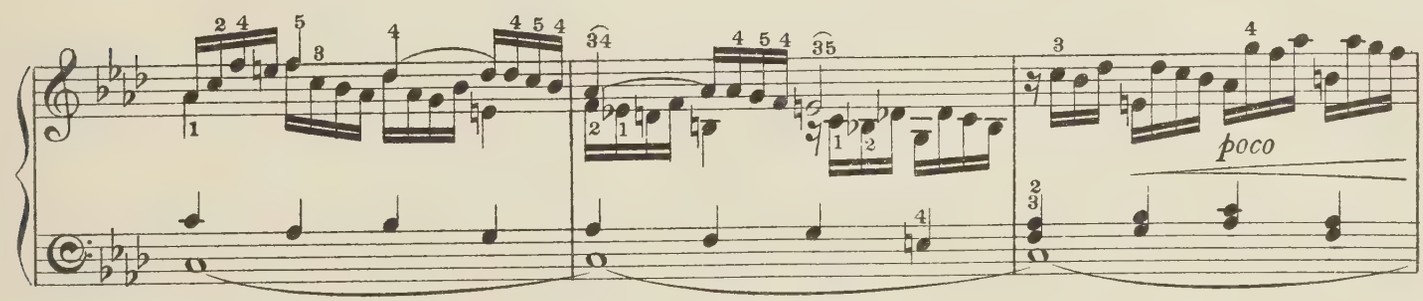
# PRELUDE XII.

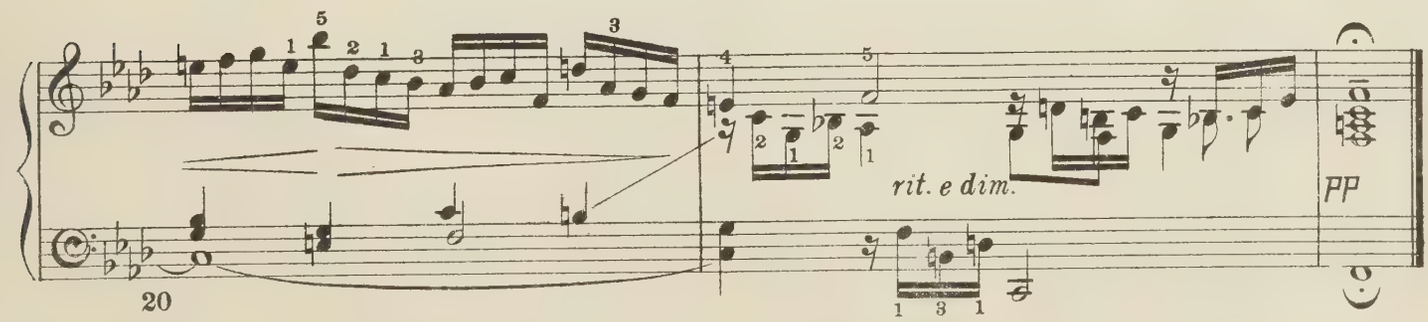





mp

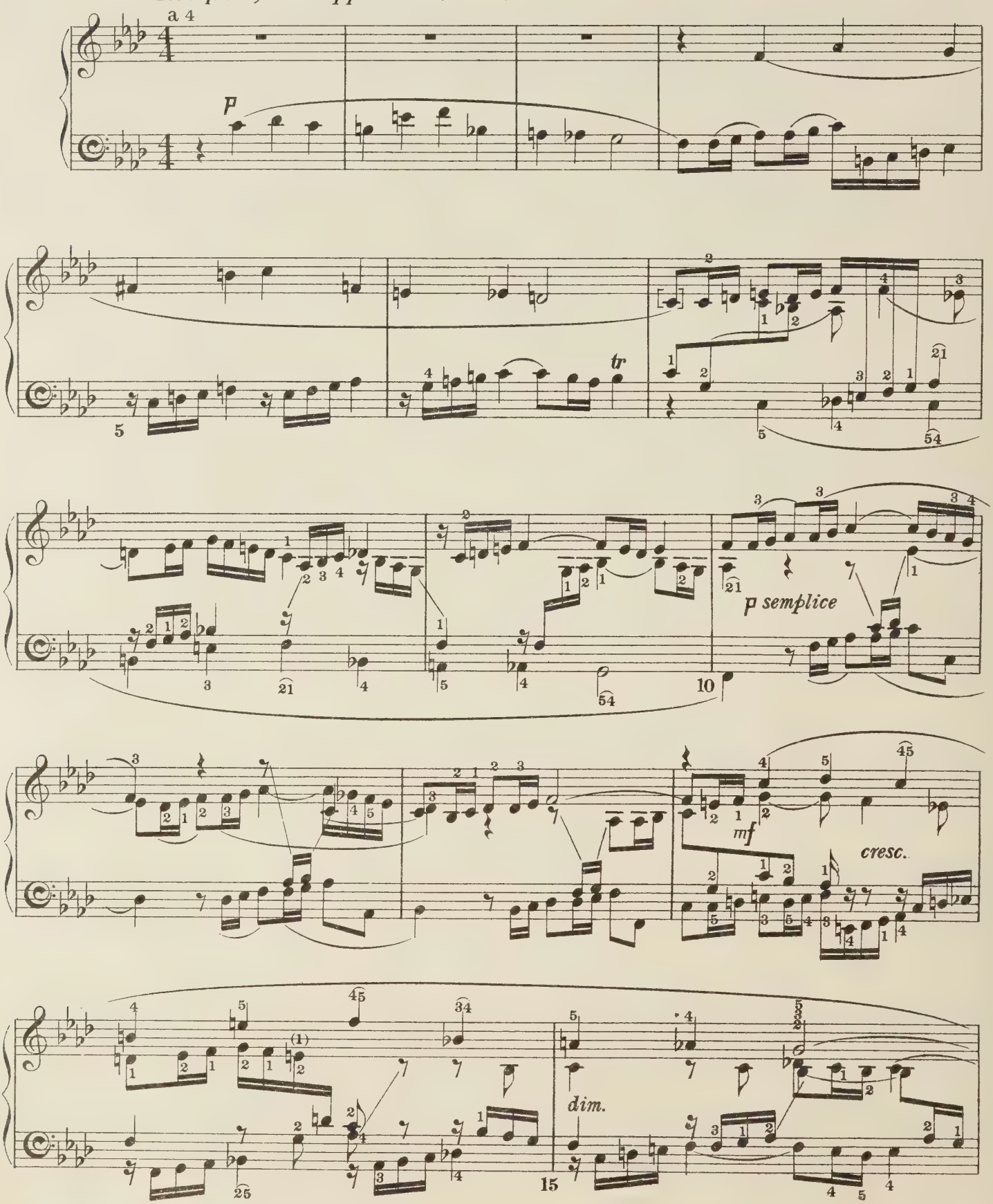

15
p

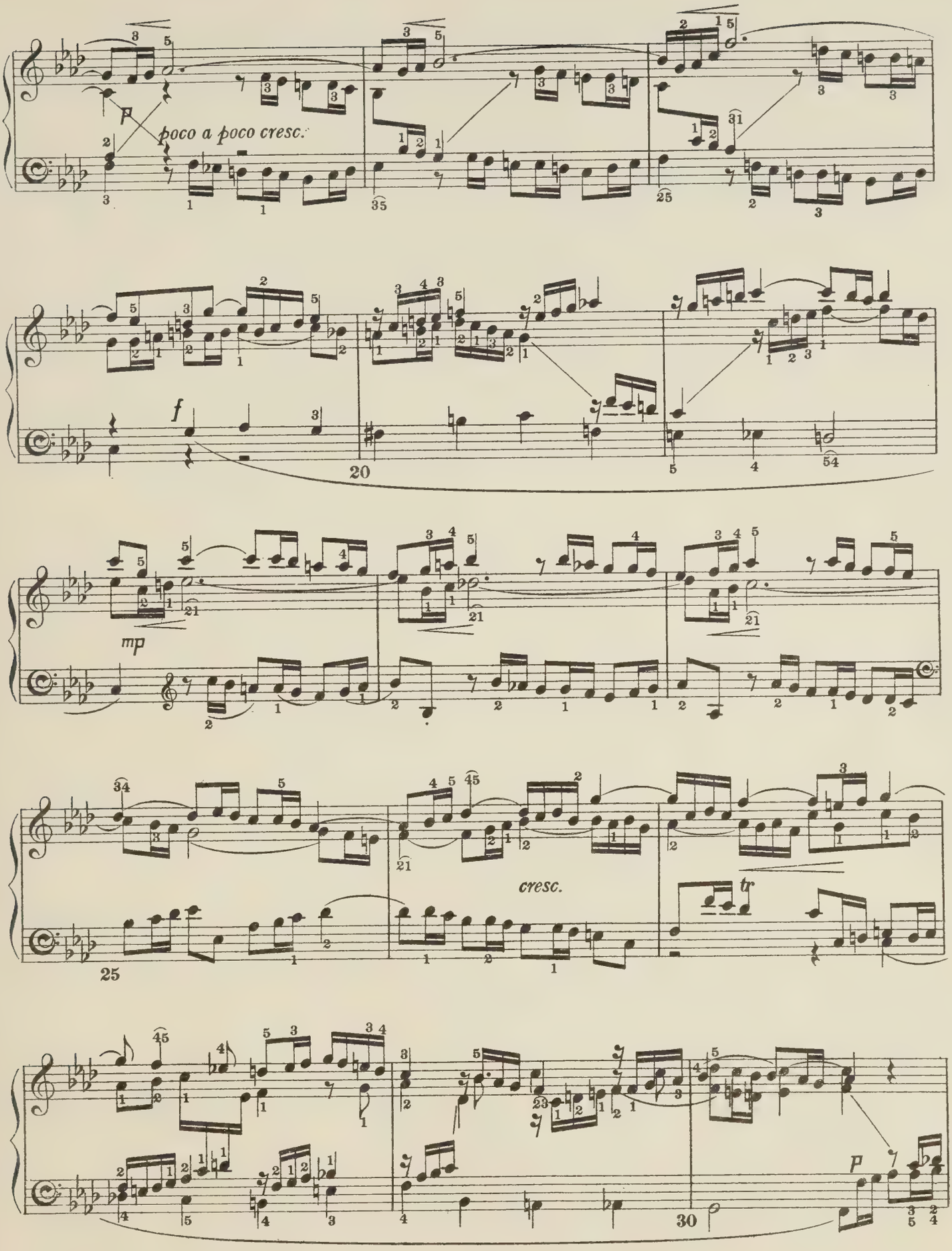

poco

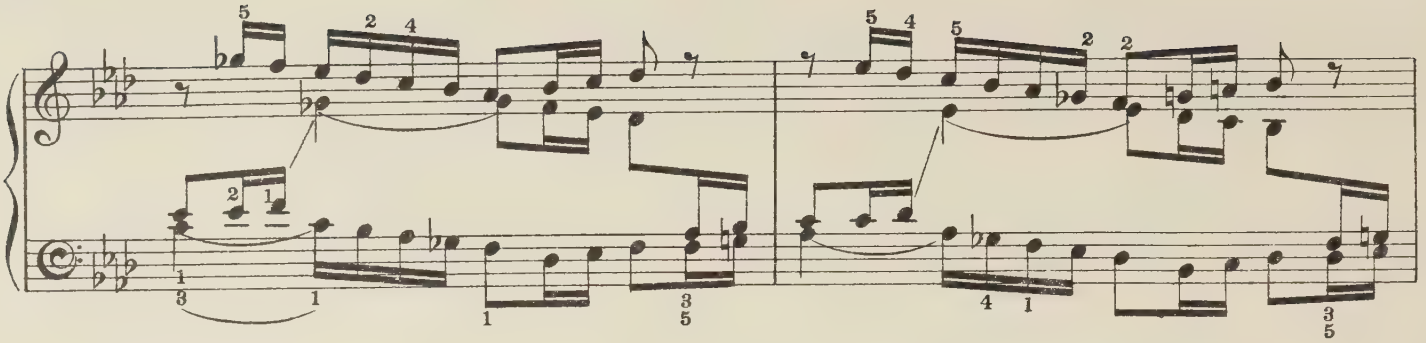

20
rit. e dim.
pp

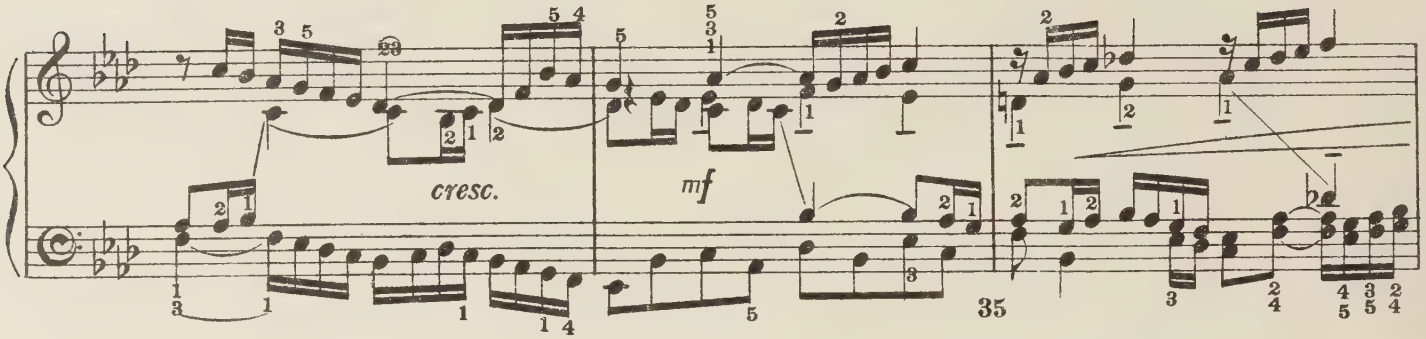
# FUGUE XII.

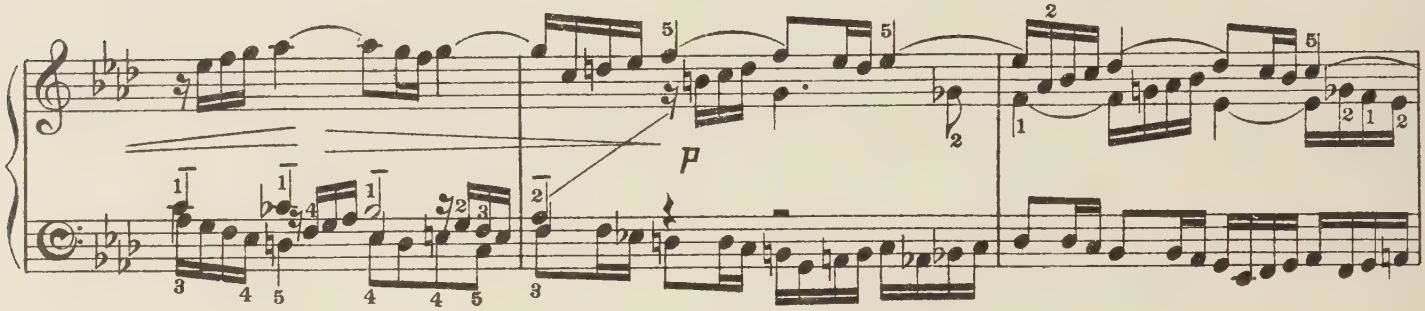
*Tranquillo, non troppo lento.* (♩ = 68.)

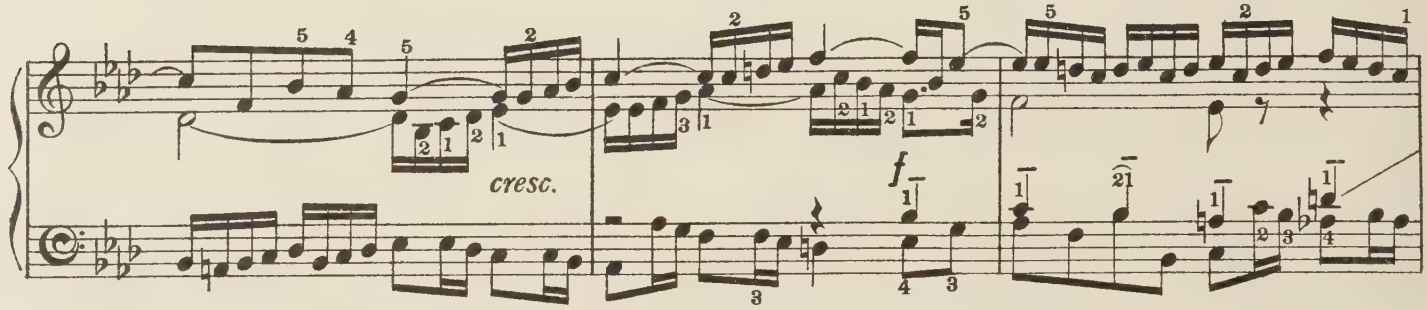


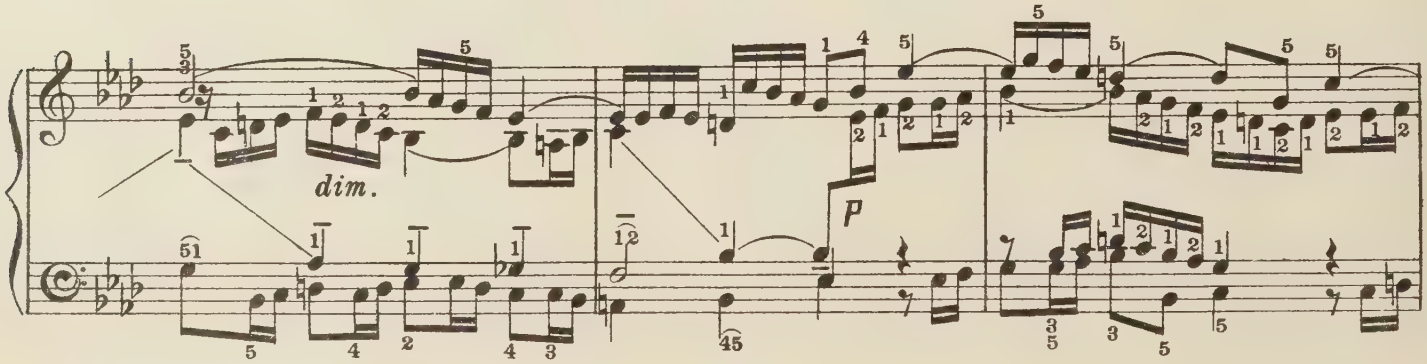

p
poco a poco cresc.
f
20
mp
25
cresc.
tr
30
p

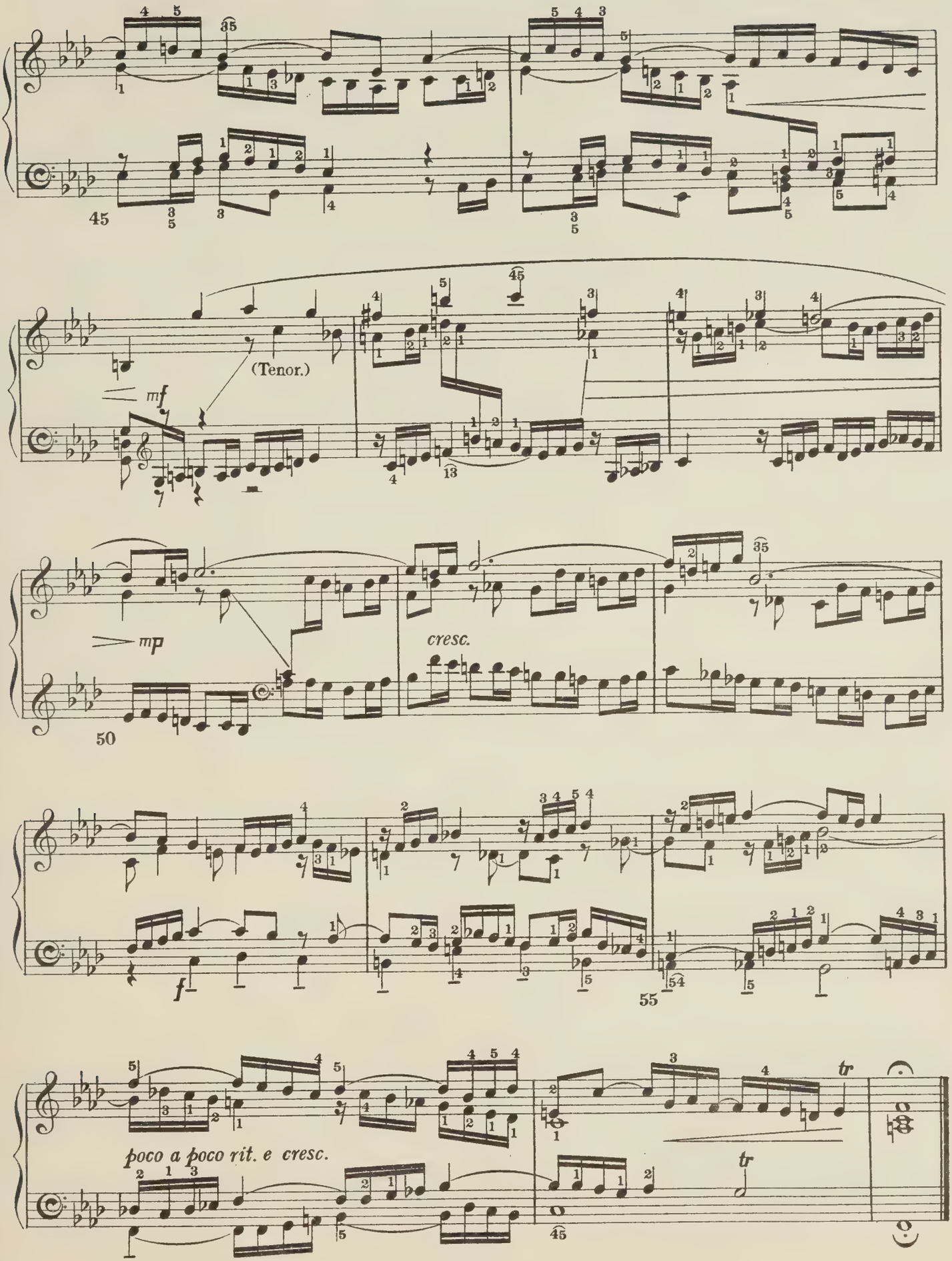



cresc.
mf
35

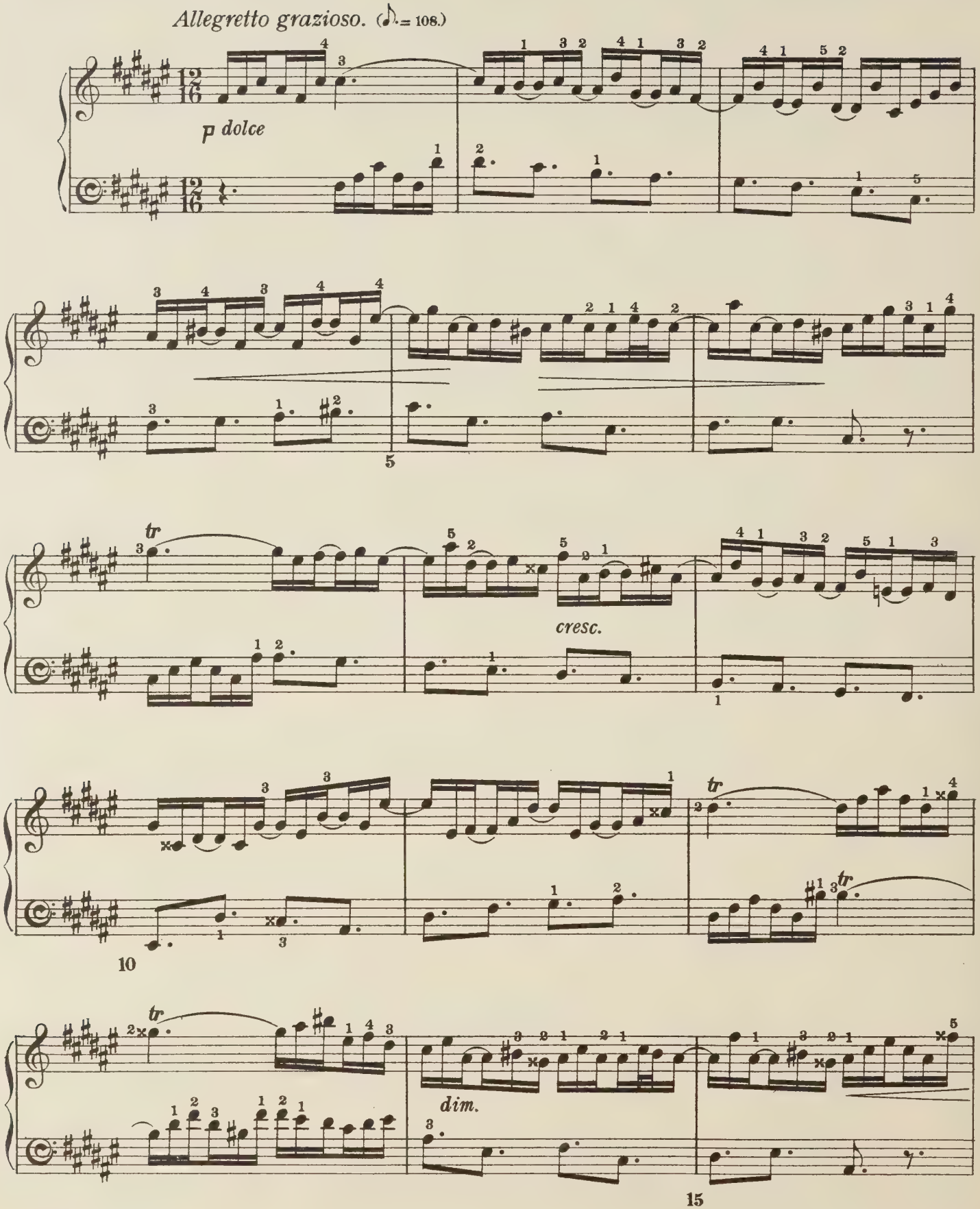

p

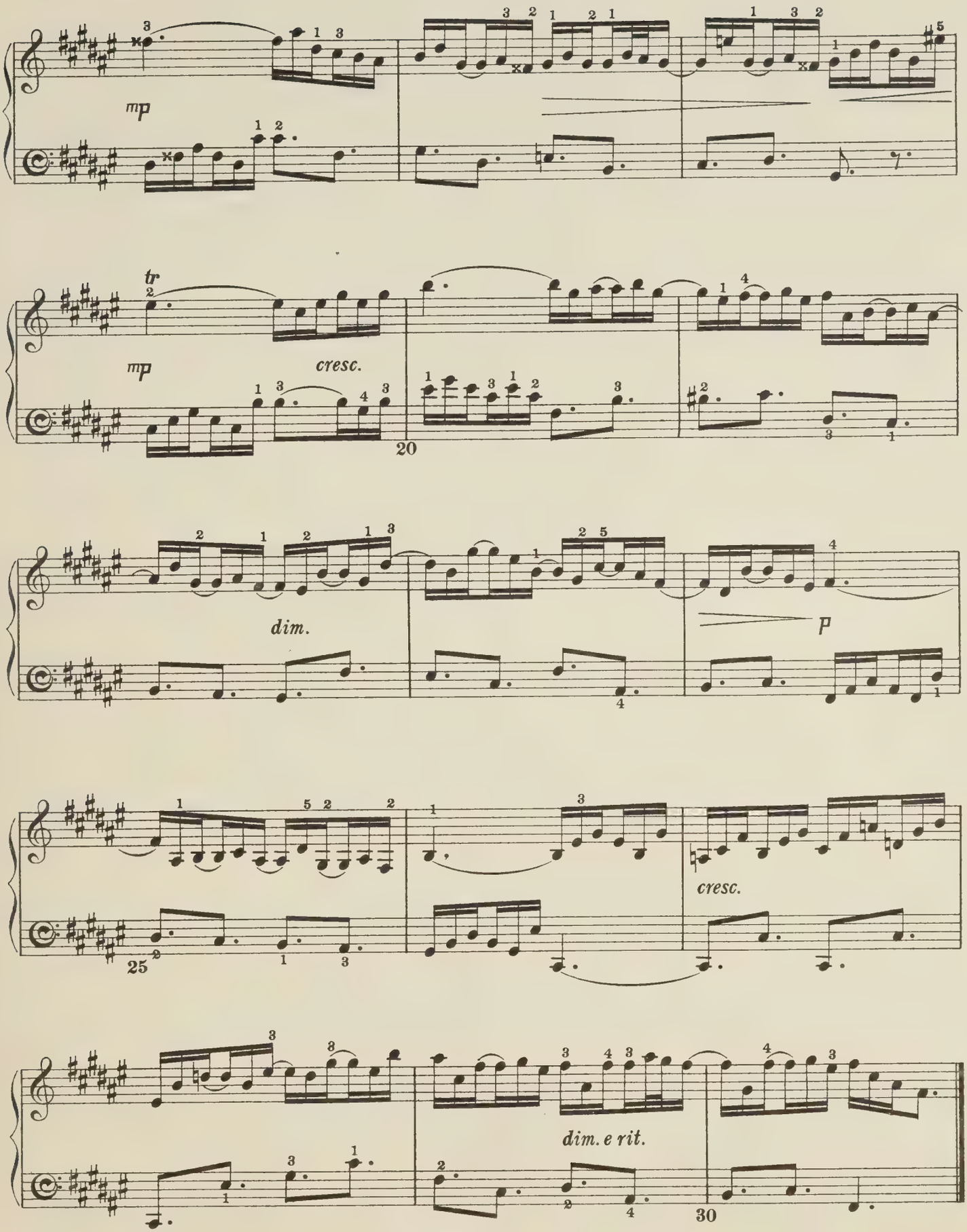

cresc.
f
40


dim.
p

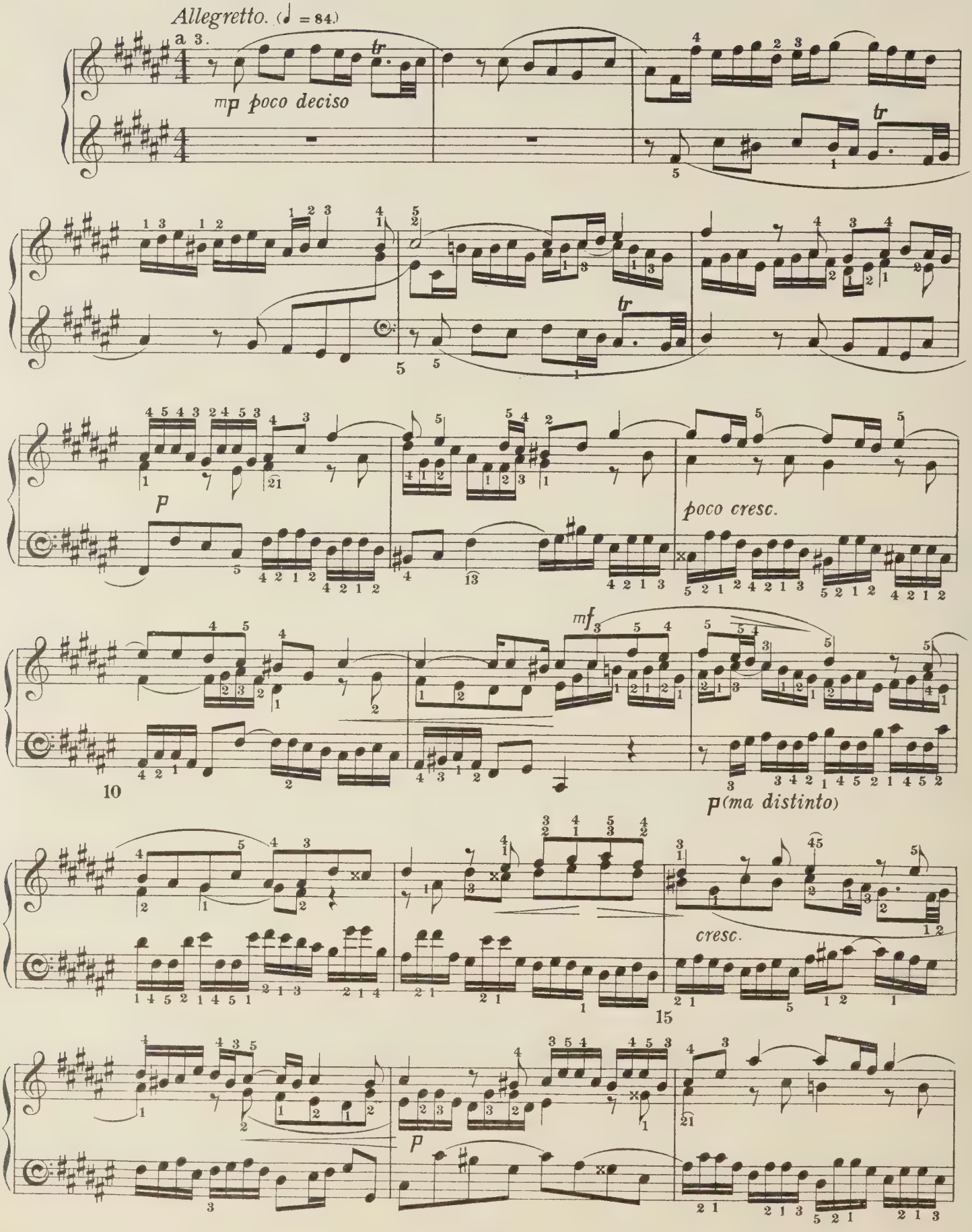

45
(Tenor.)
mf
mp
cresc.
50
f
55
poco a poco rit. e cresc.
tr
tr

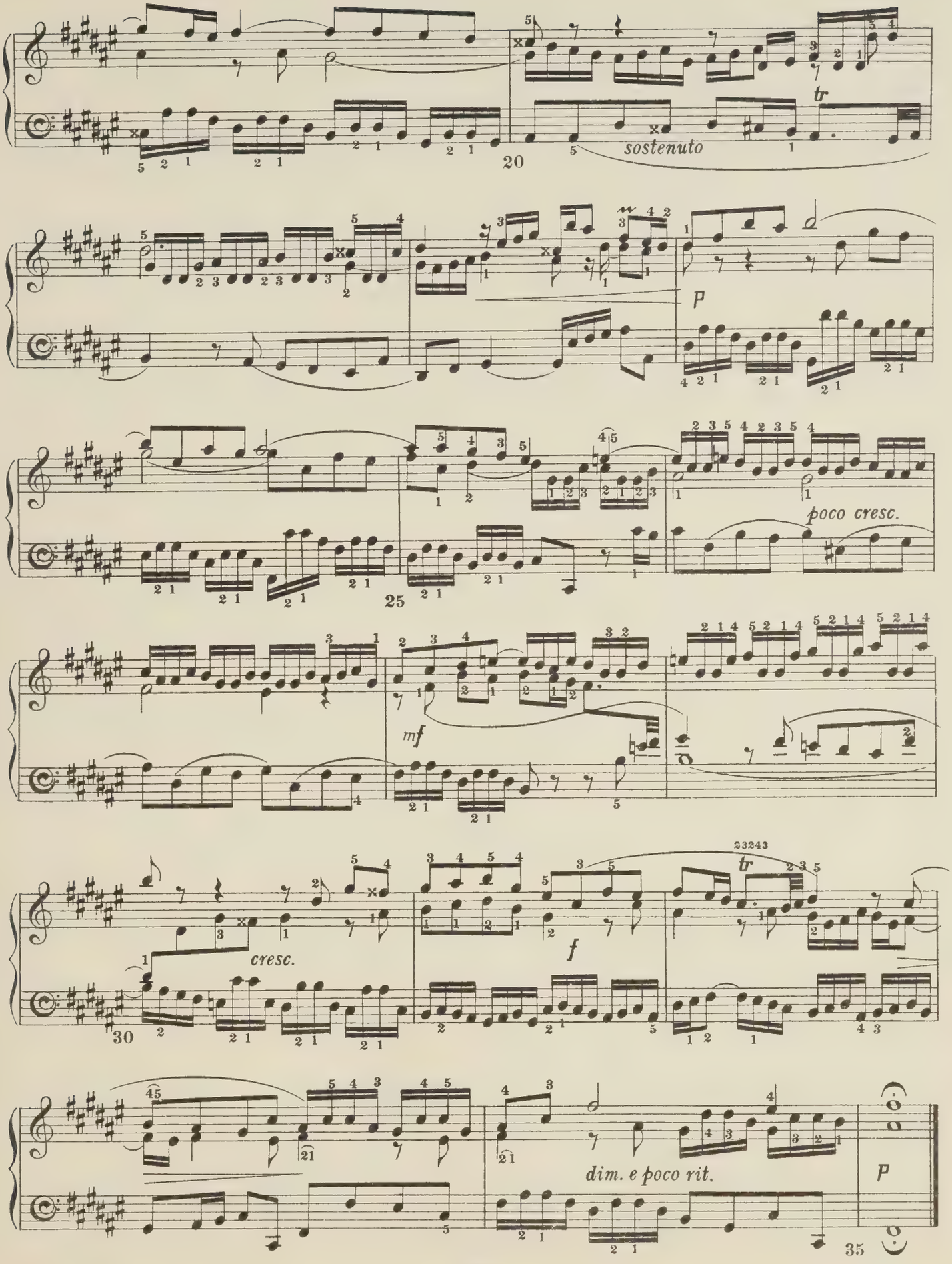
# PRELUDE XIII.



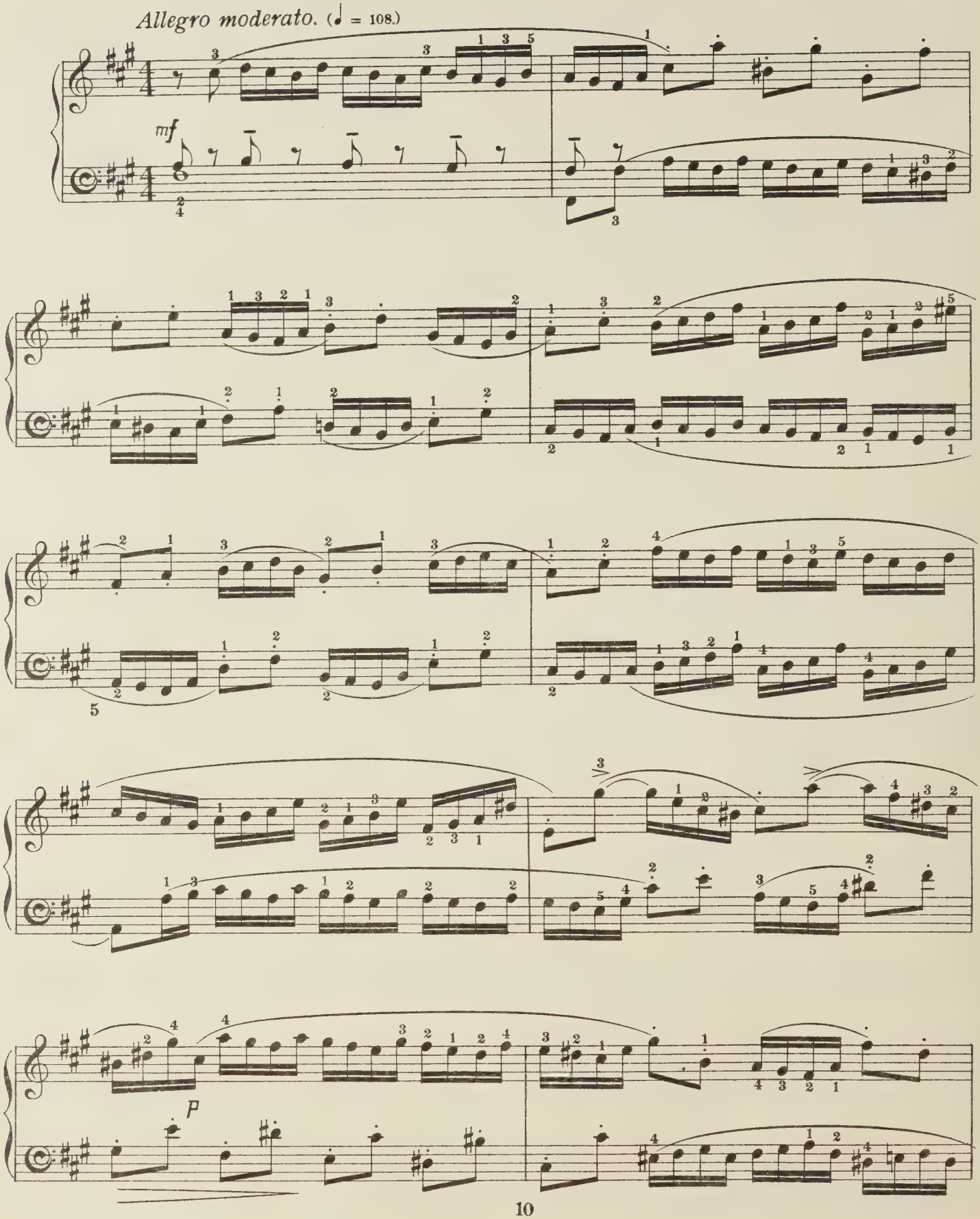

mp
tr
mp
cresc.
20
dim.
p
25
cresc.
dim. e rit.
30

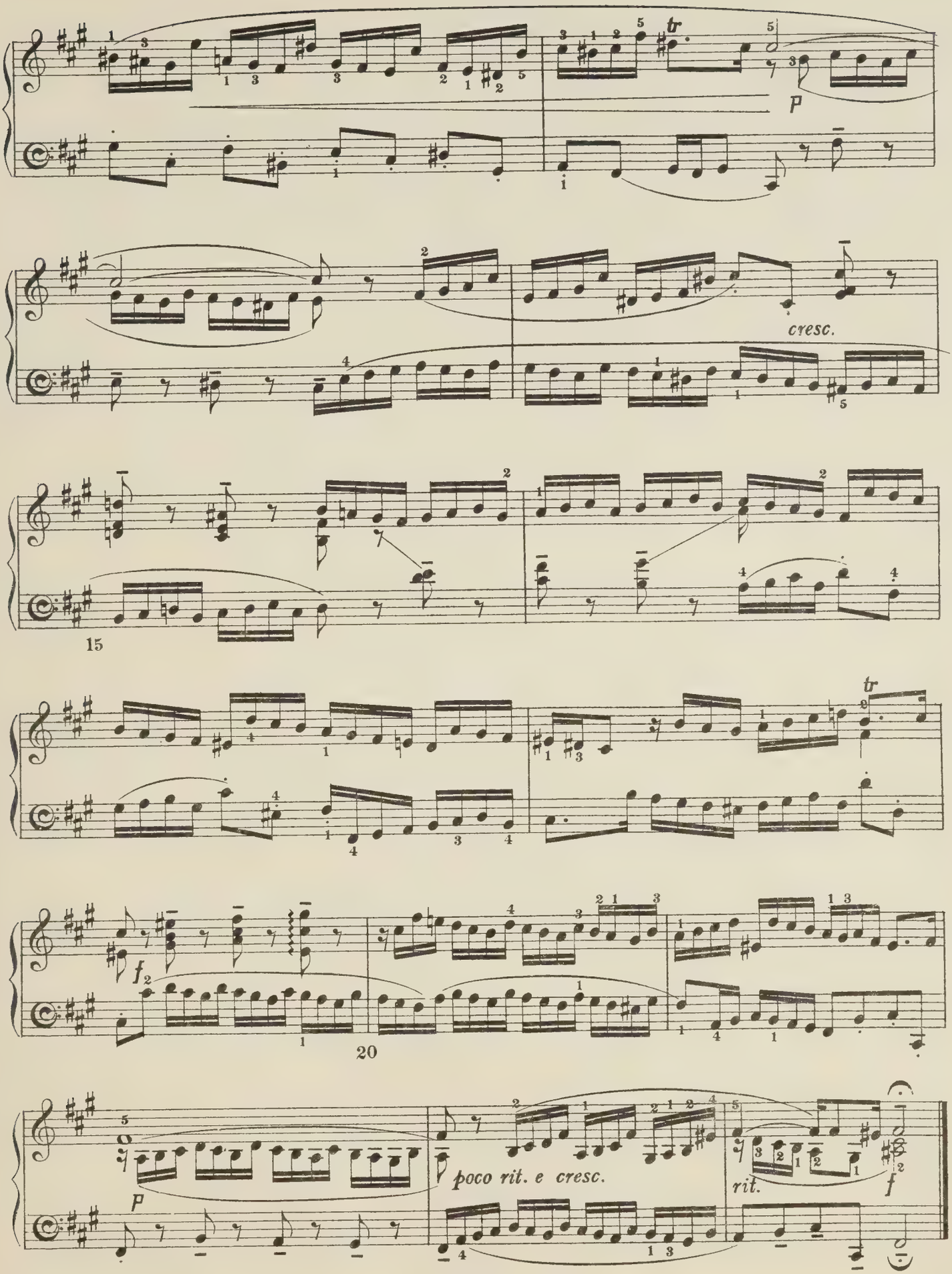
# FUGUE XIII.


Allegretto. (♩ = 84.)
a 3.
mp poco deciso
tr
5
p
poco cresc.
10
mf
p (ma distinto)
cresc.
15
p

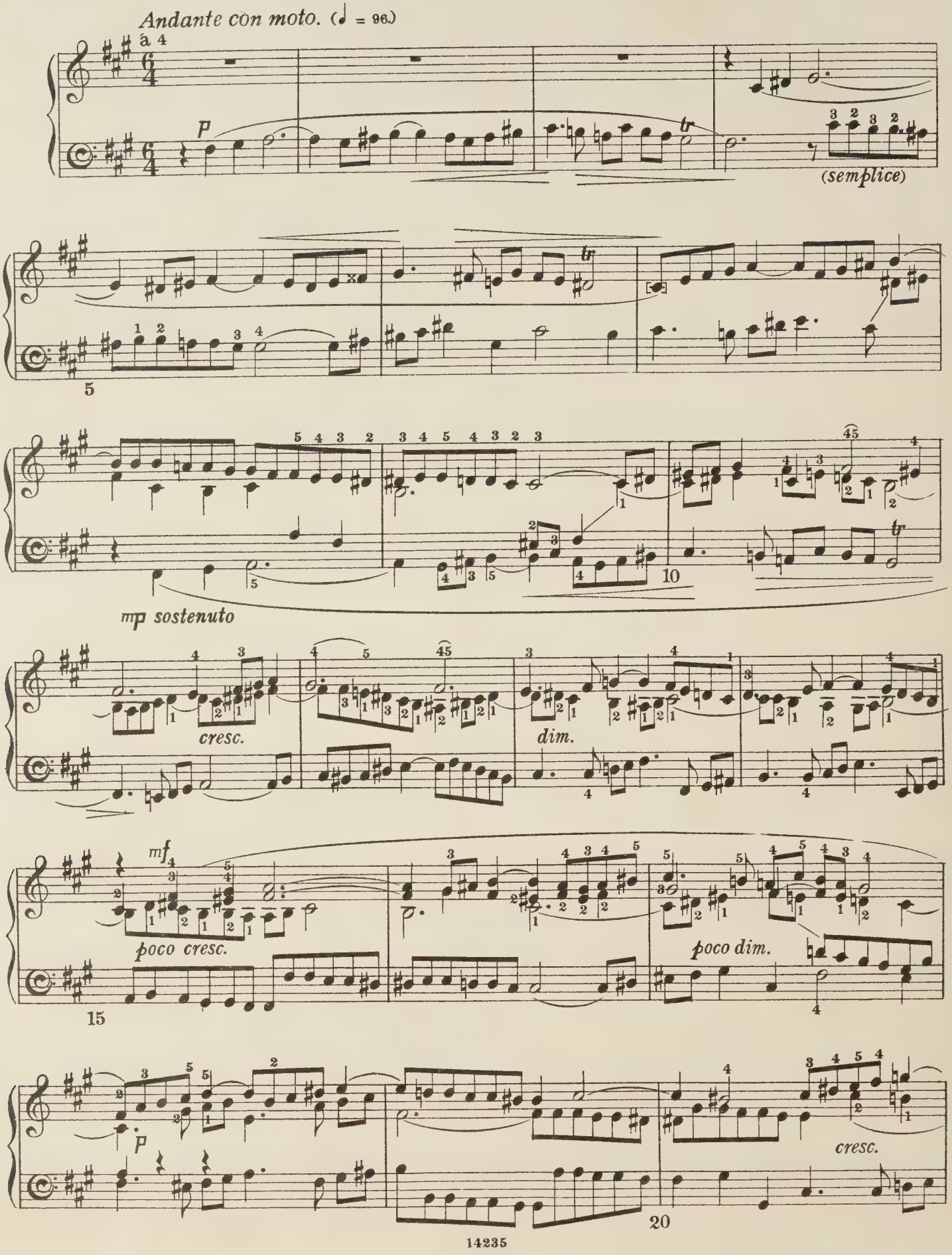

20
sostenuto
tr
p
25
poco cresc.
mf
cresc.
30
f
23243
tr
dim. e poco rit.
p
35

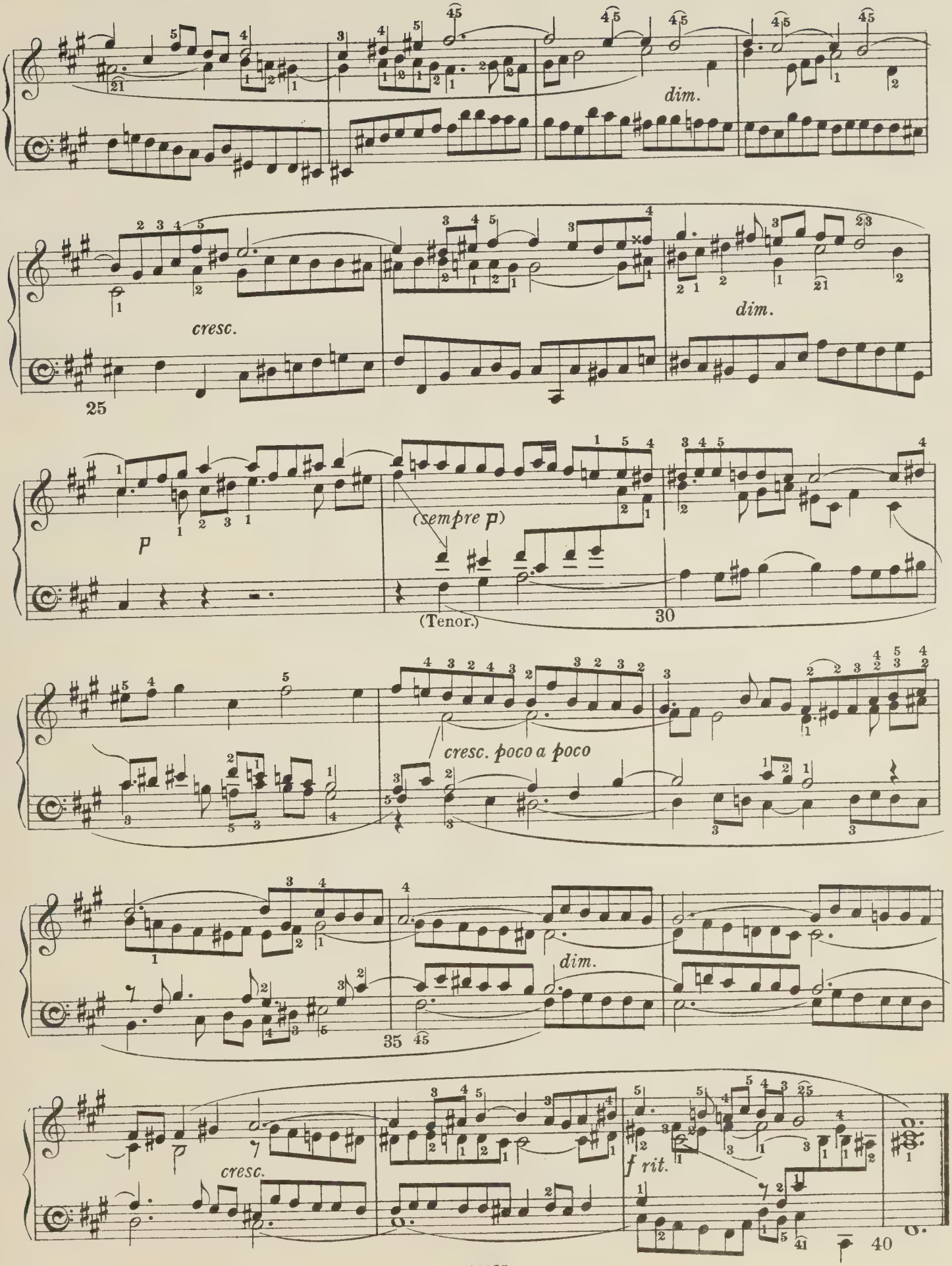
# PRELUDE XIV.



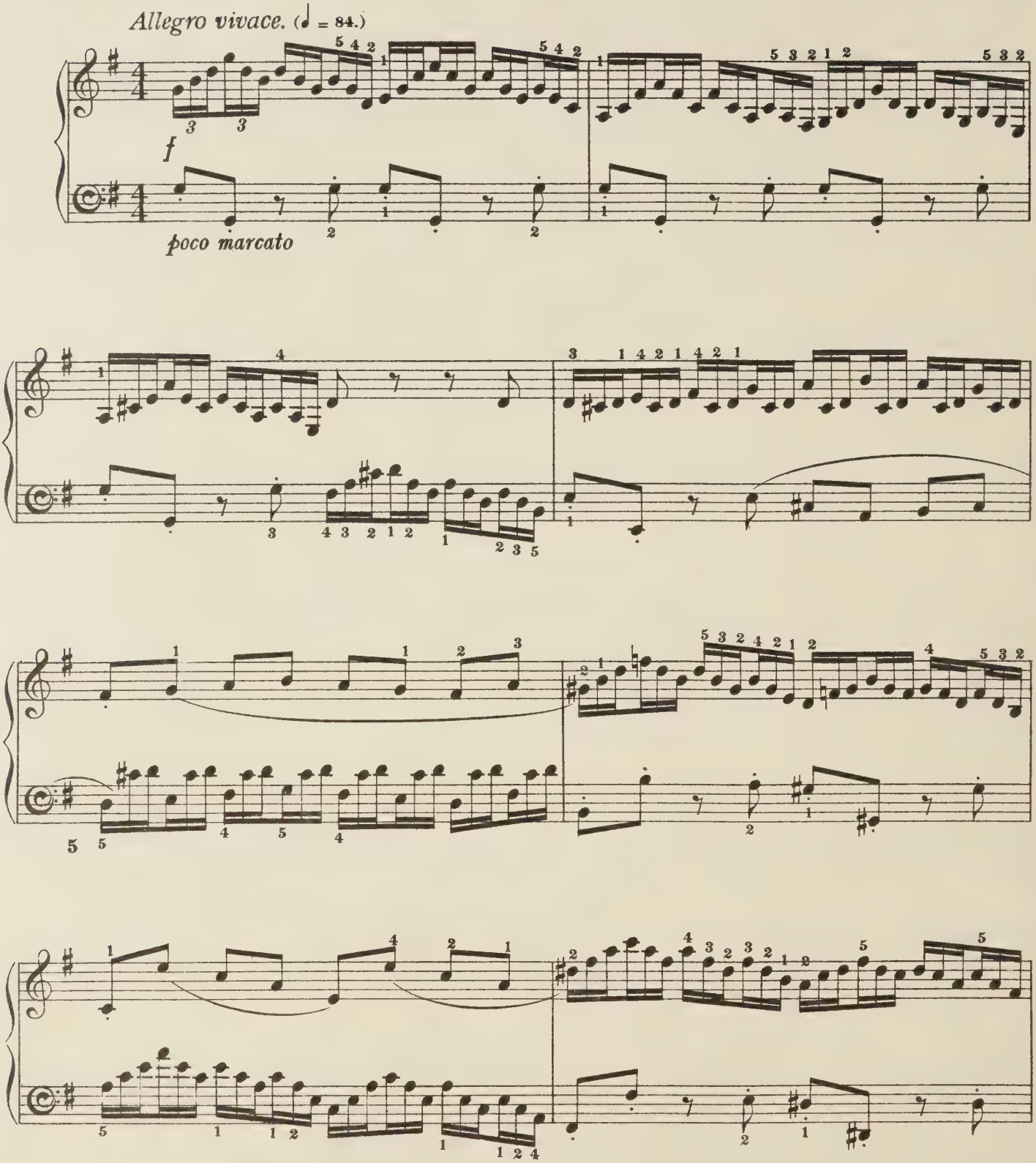

tr
p
cresc.
15
tr
$f_2$
20
p
poco rit. e cresc.
rit.
f

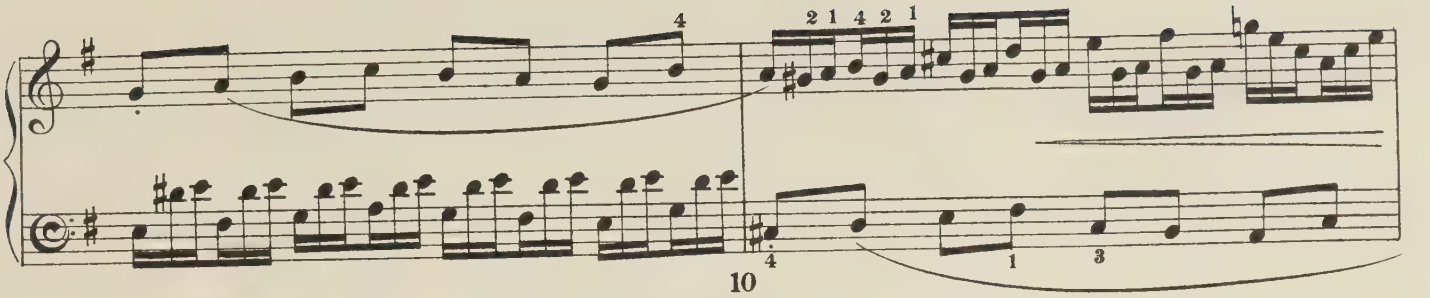
# FUGUE XIV.

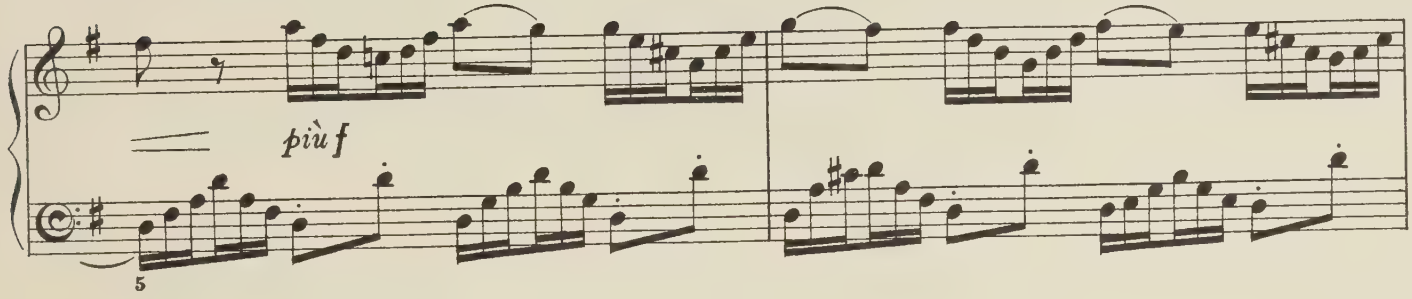

Andante con moto. (♩ = 96.)
a 4
p
(semplice)
5
mp sostenuto
10
cresc.
dim.
mf
poco cresc.
poco dim.
15
p
cresc.
20

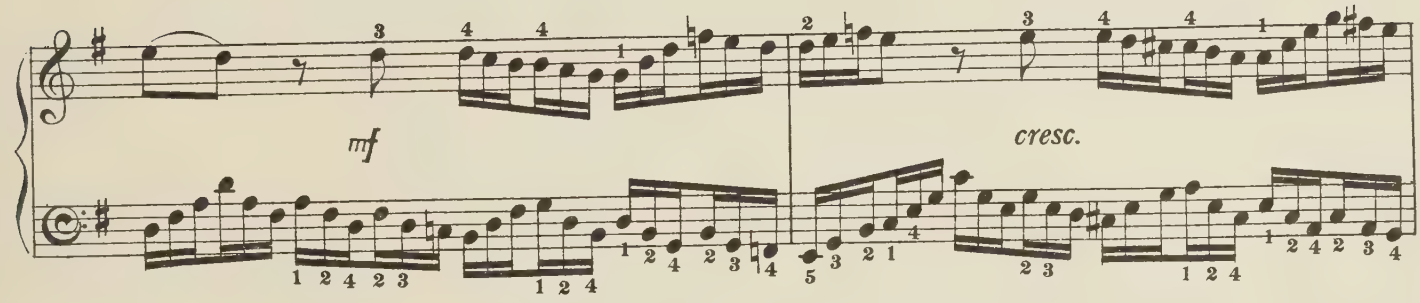

dim.
cresc.
dim.
25
p
(sempre p)
(Tenor.)
30
cresc. poco a poco
dim.
35
cresc.
f rit.
40

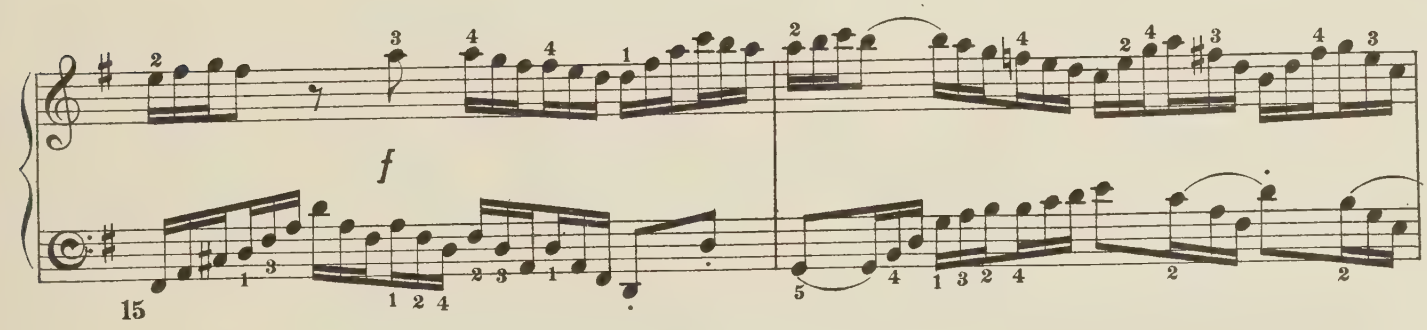
# PRELUDE XV.

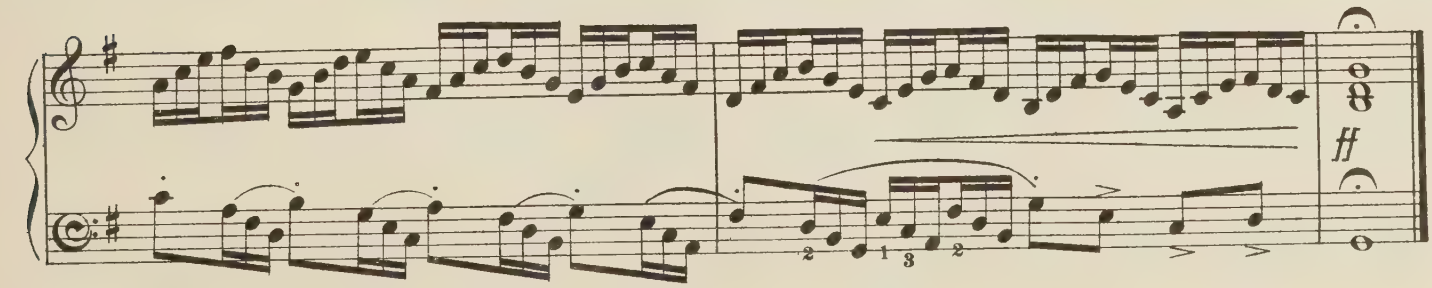



10


più f

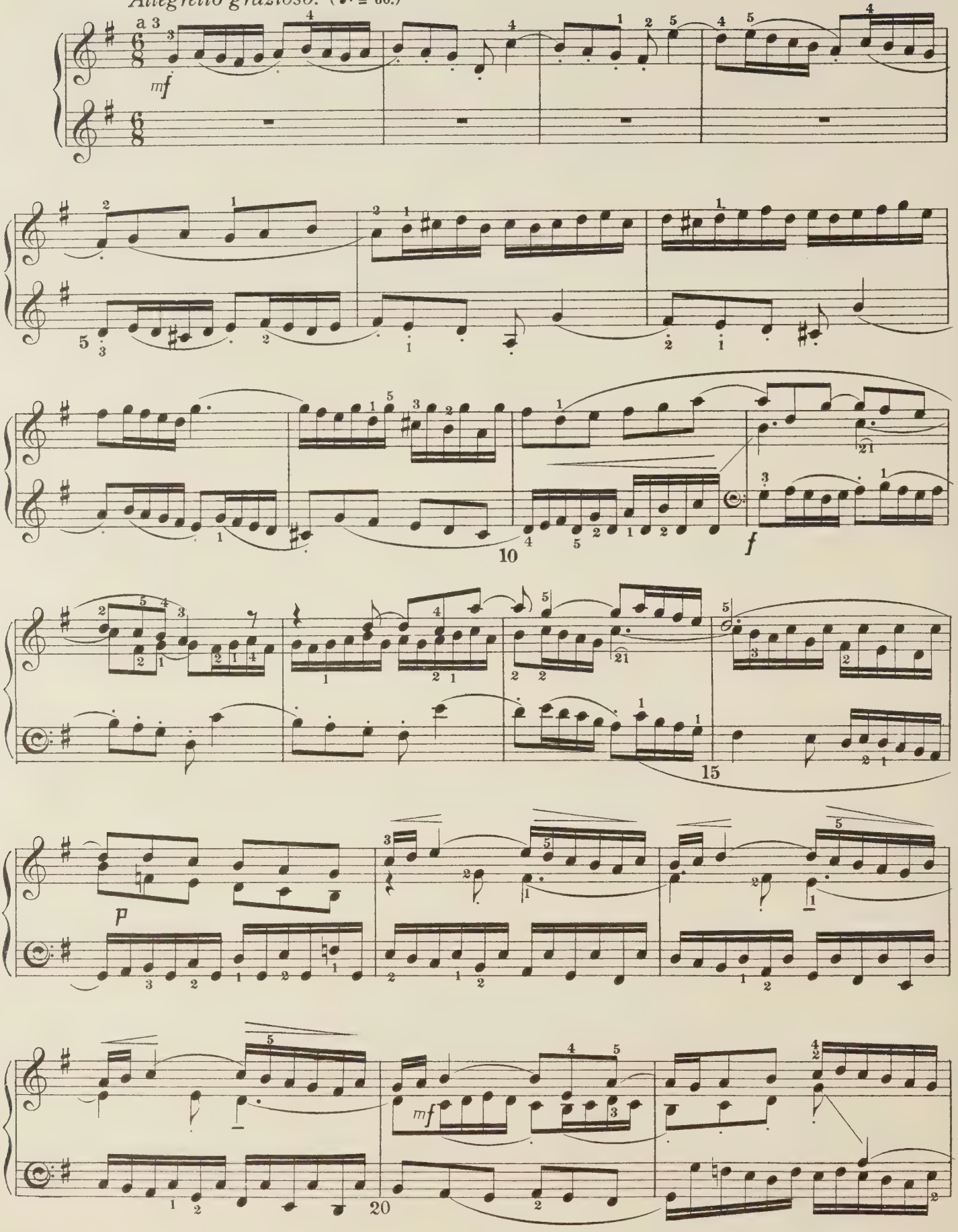

mf
cresc.

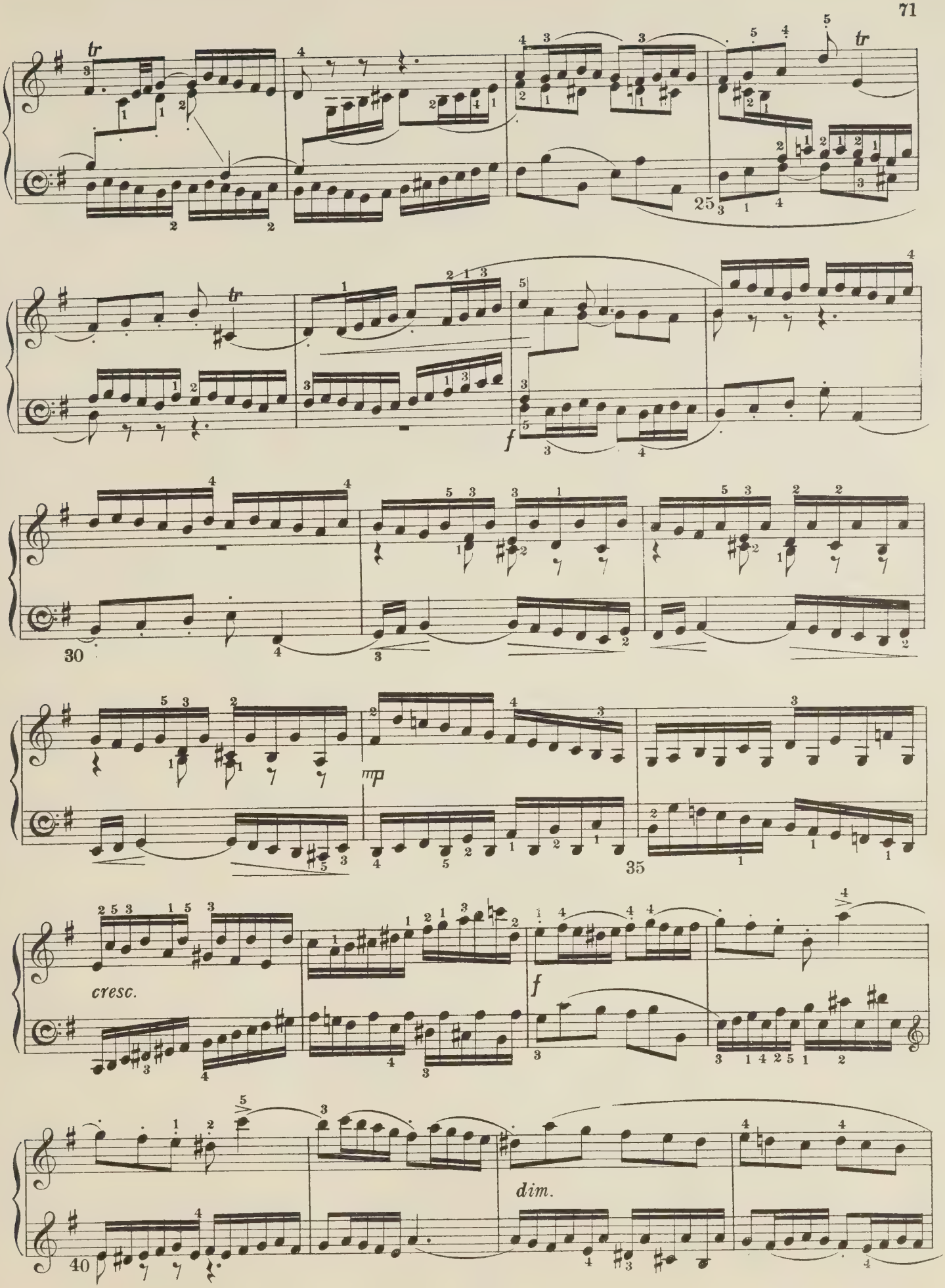

f
15

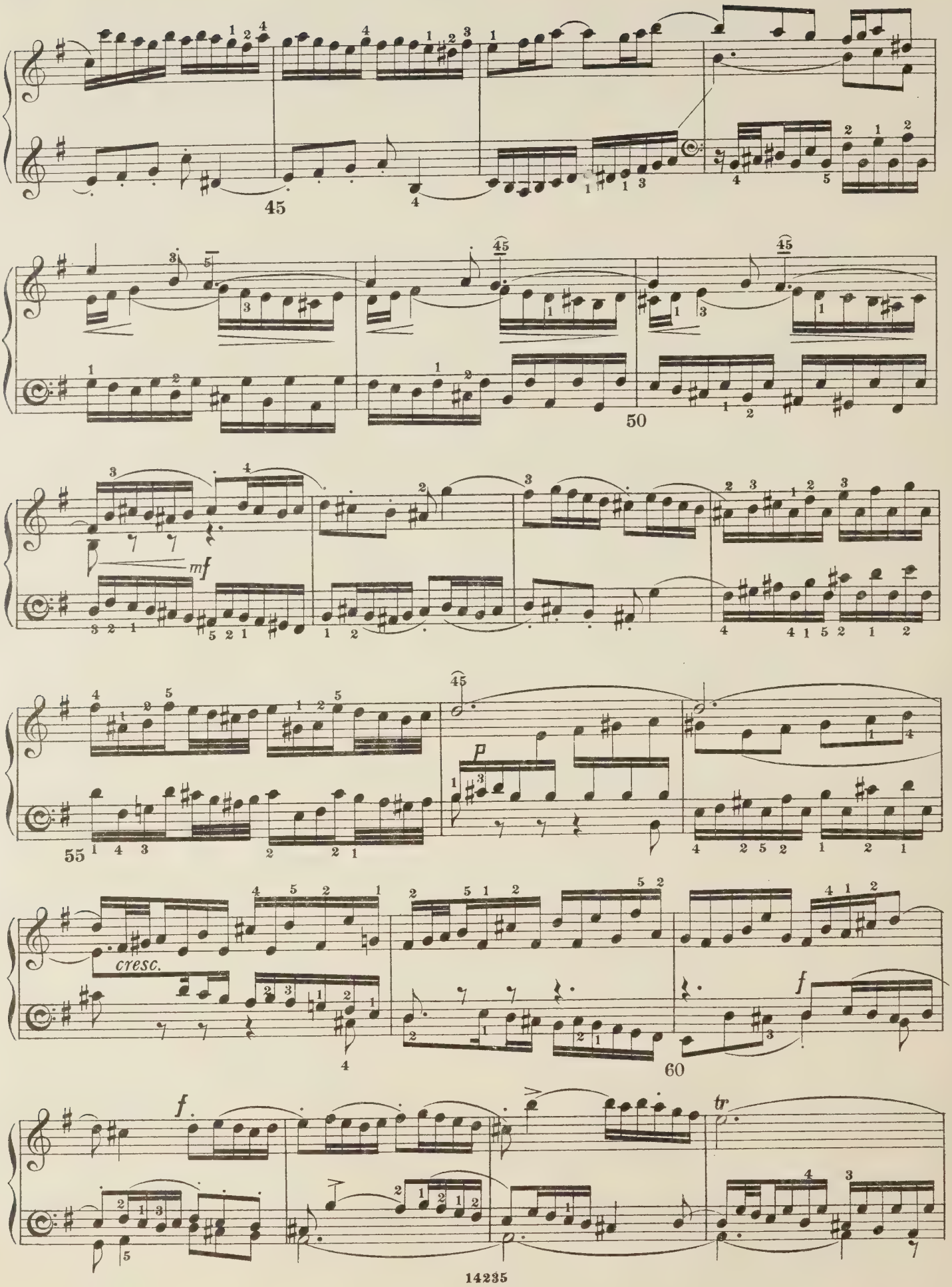

ff

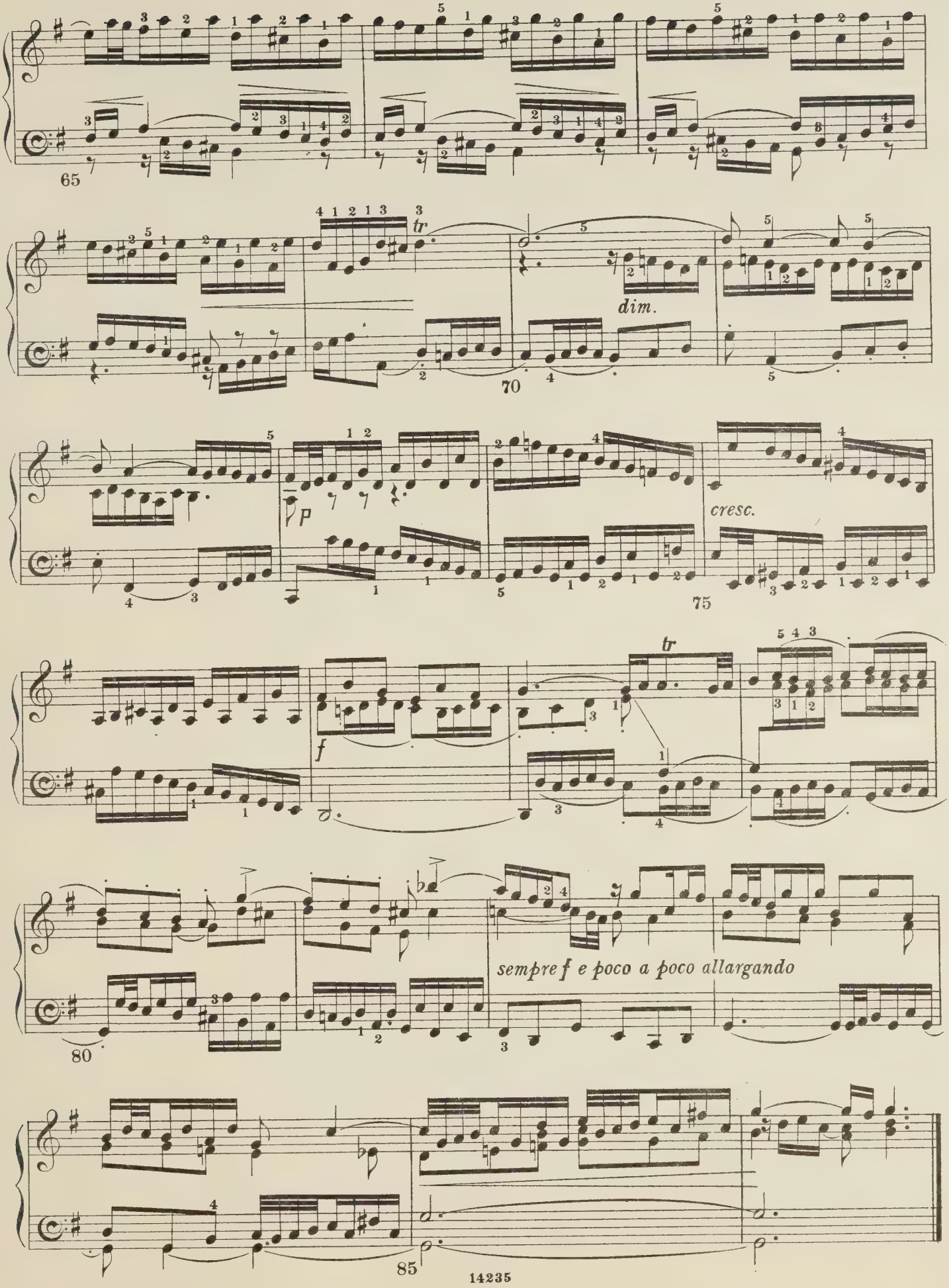
# FUGUE XV.

*Allegretto grazioso.* (♩. = 66.)

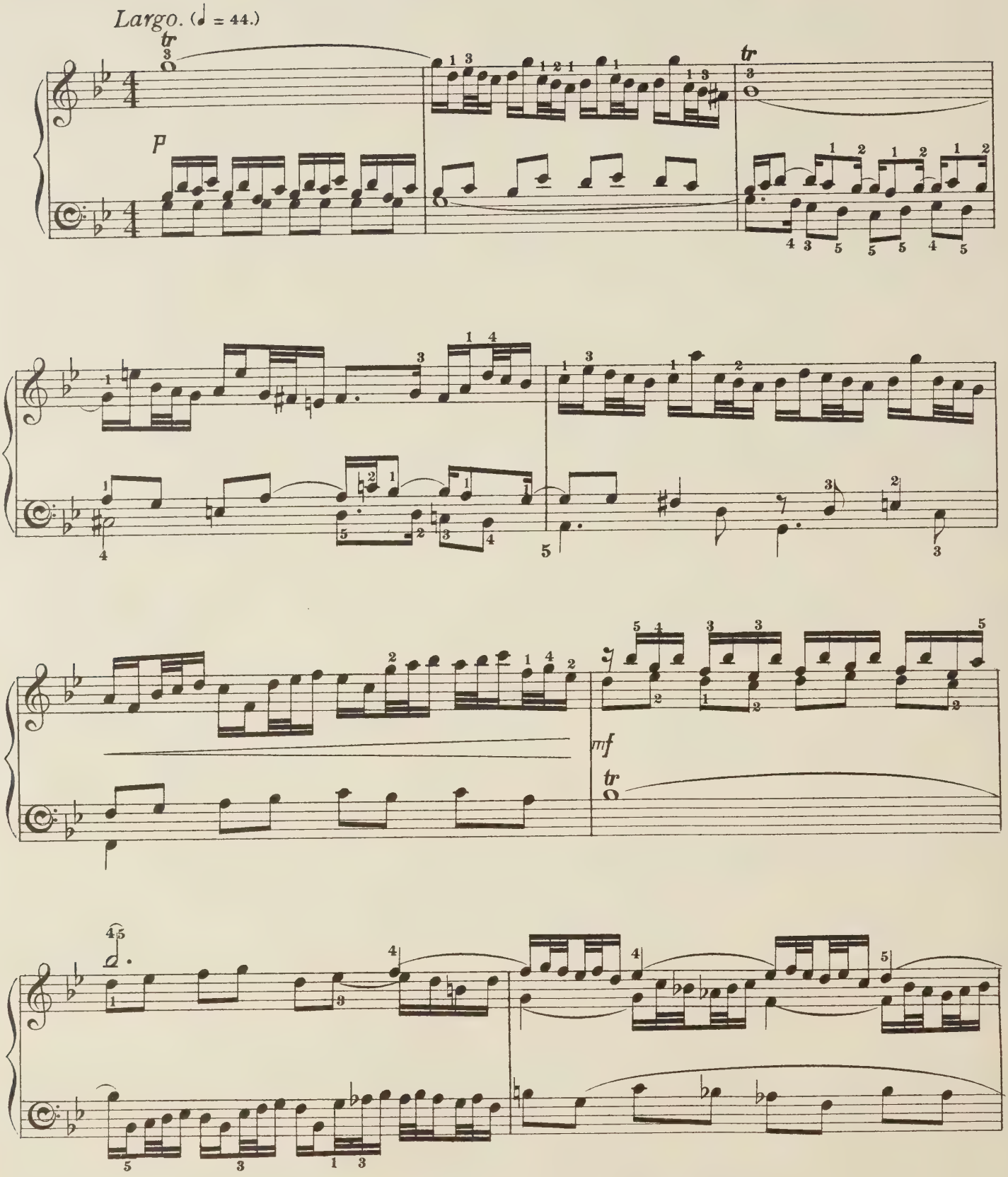


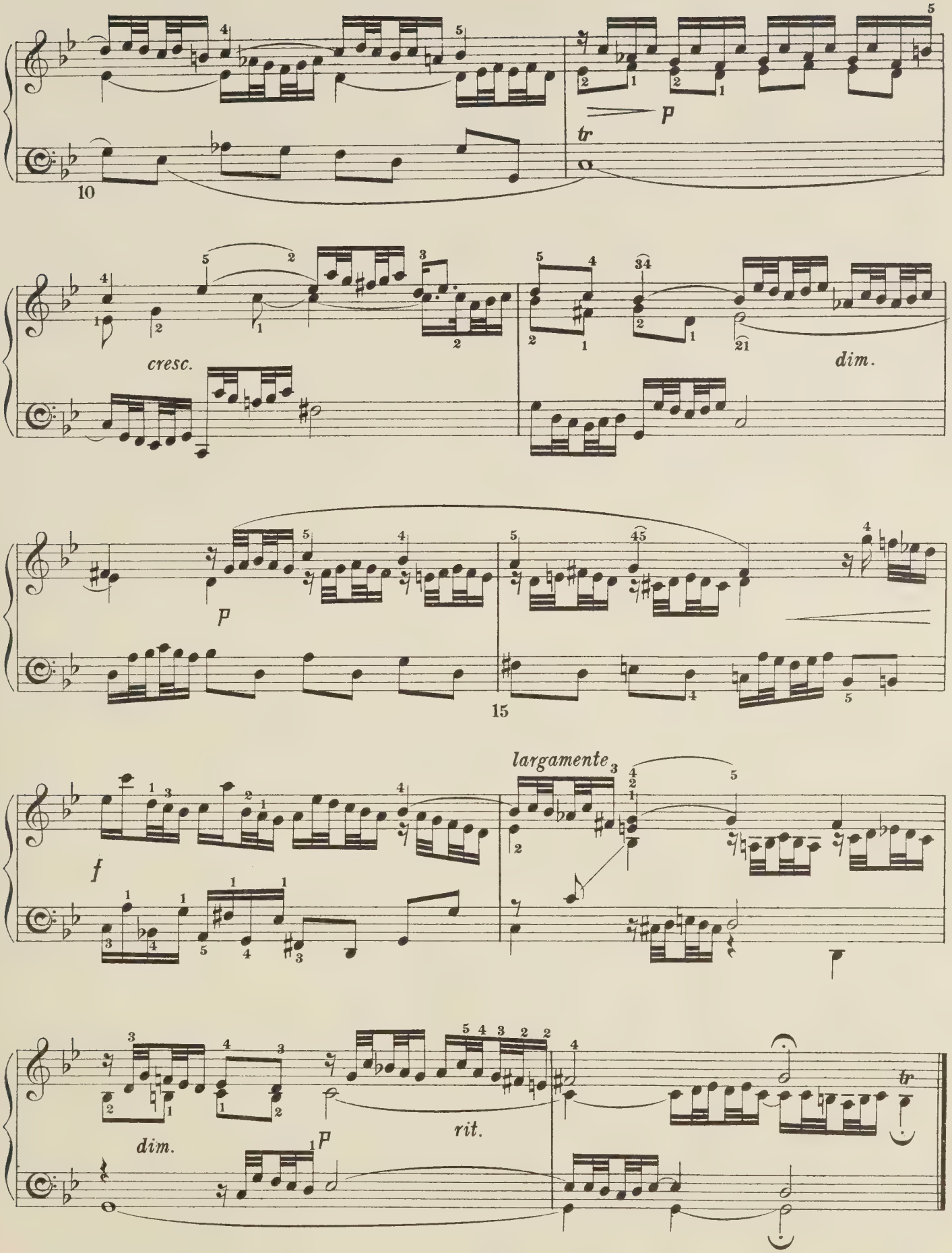

tr
25
tr
f
30
mp
35
cresc.
f
dim.
40


45
50
mf
55
p
cresc.
f
60
f.
tr

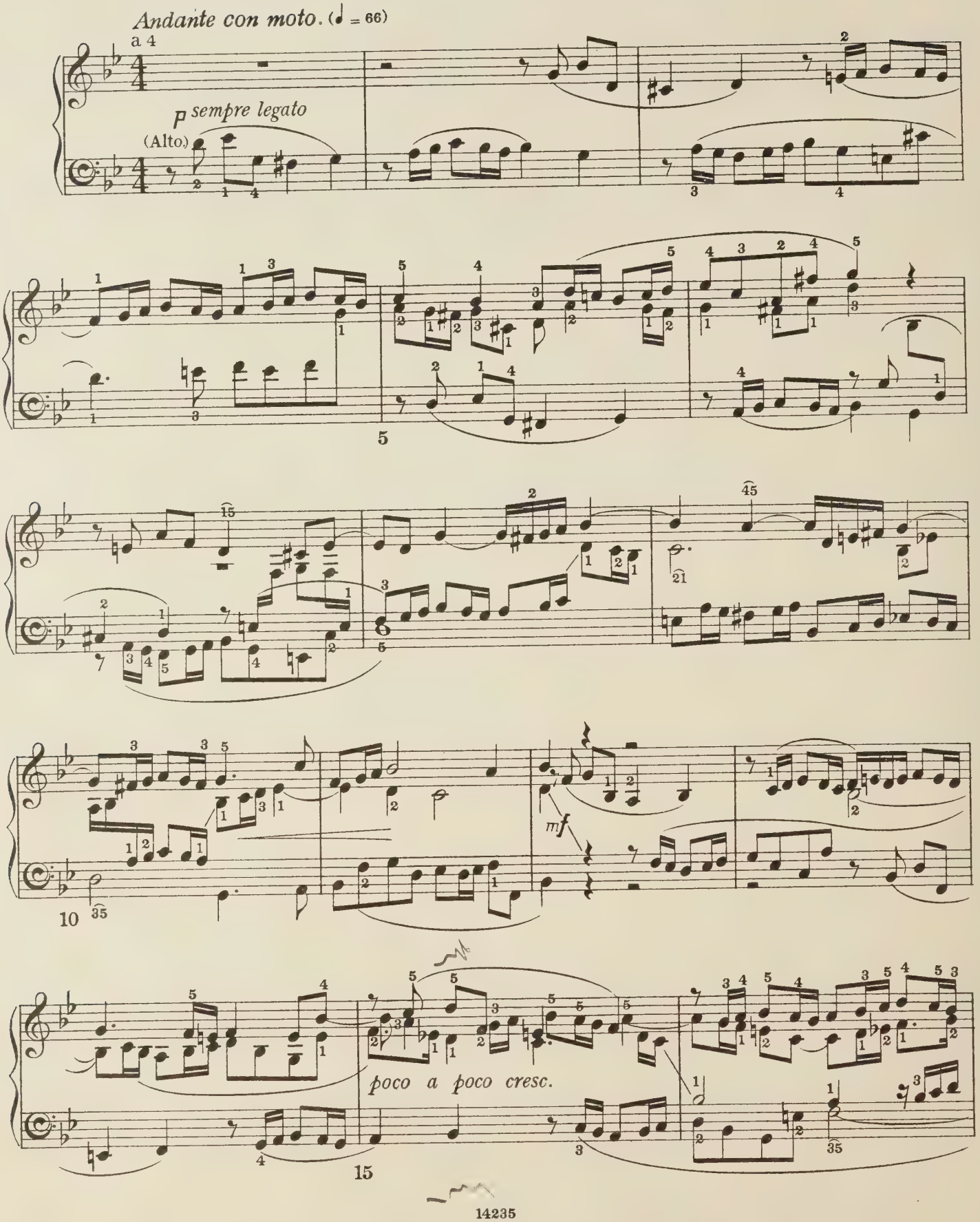

65
tr
dim.
70
P
cresc.
75
tr
f
80
sempre f e poco a poco allargando
85

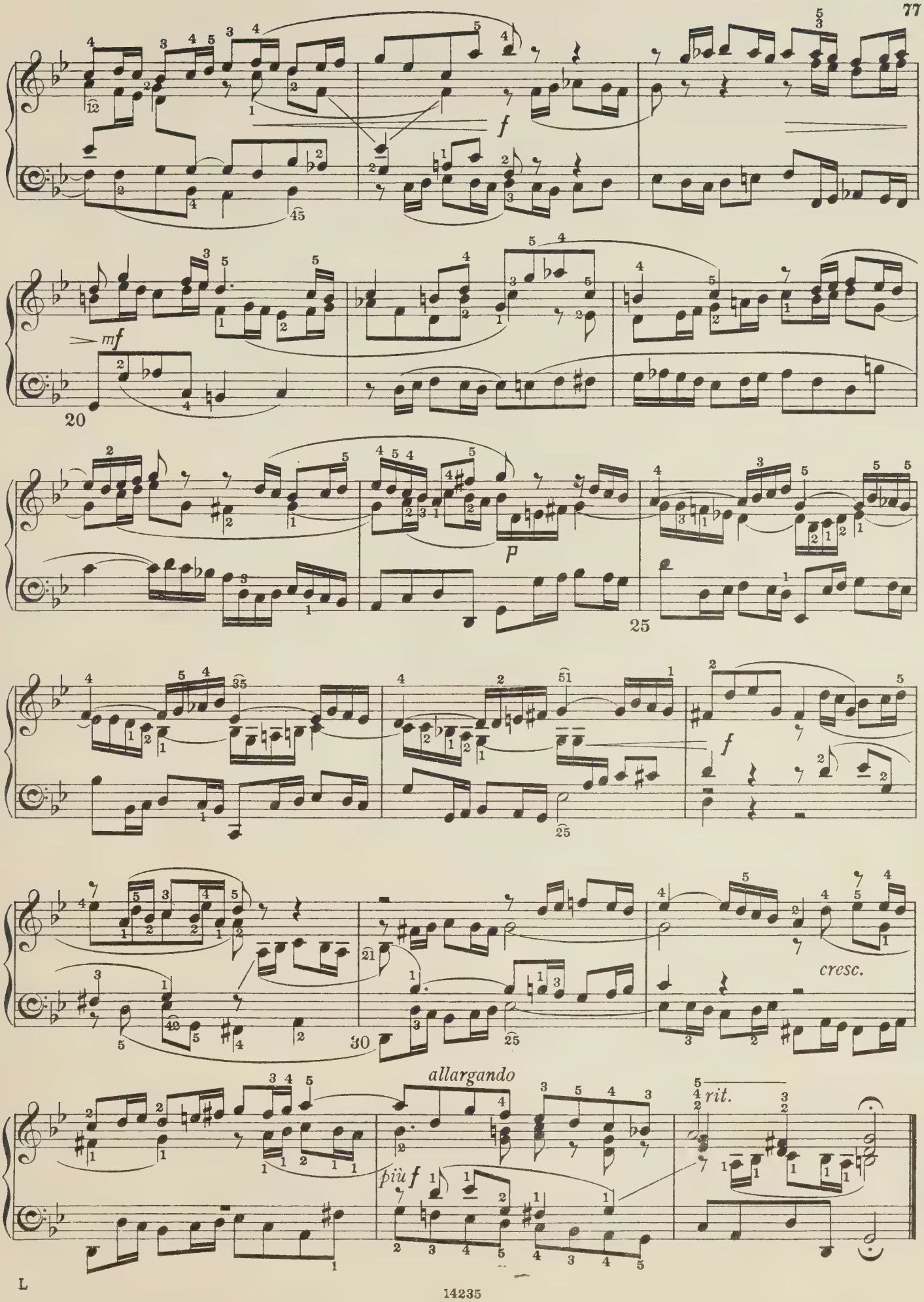
# PRELUDE XVI.



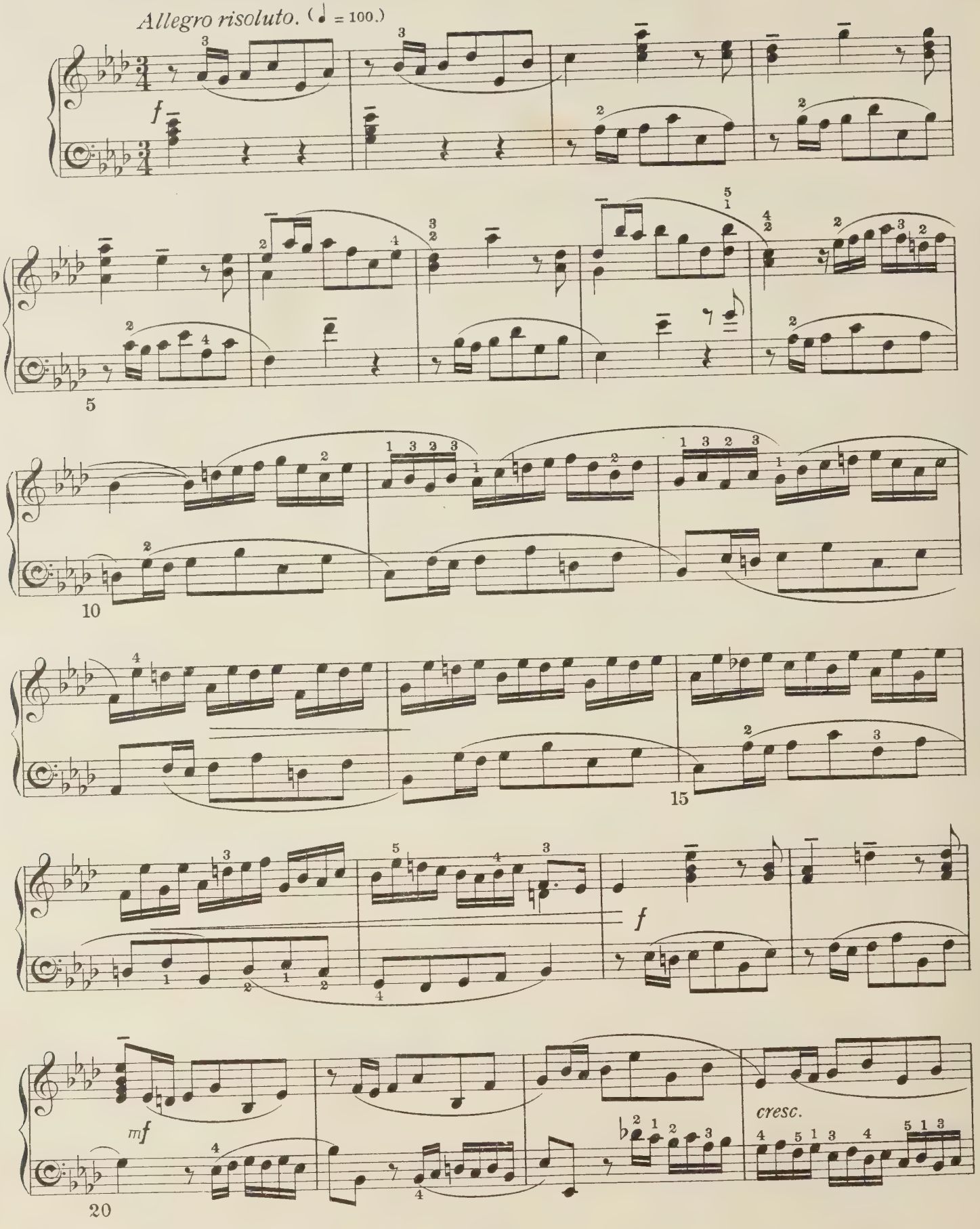

10
tr
p
cresc.
dim.
p
15
largamente
f
dim.
p
rit.
tr

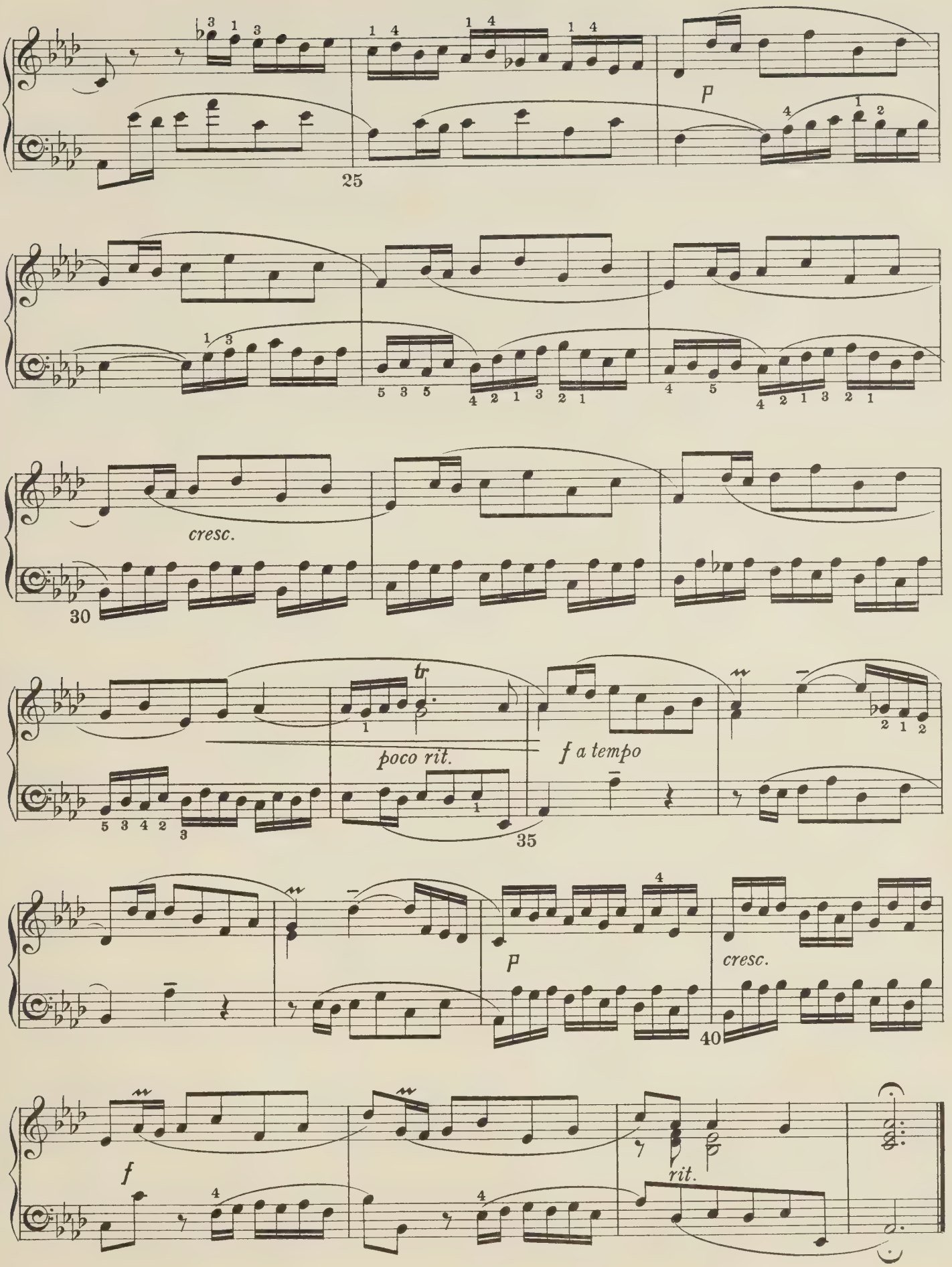
# FUGUE XVI.


Andante con moto. (♩ = 66)
a 4
p sempre legato
(Alto)
5
10
mf
poco a poco cresc.
15

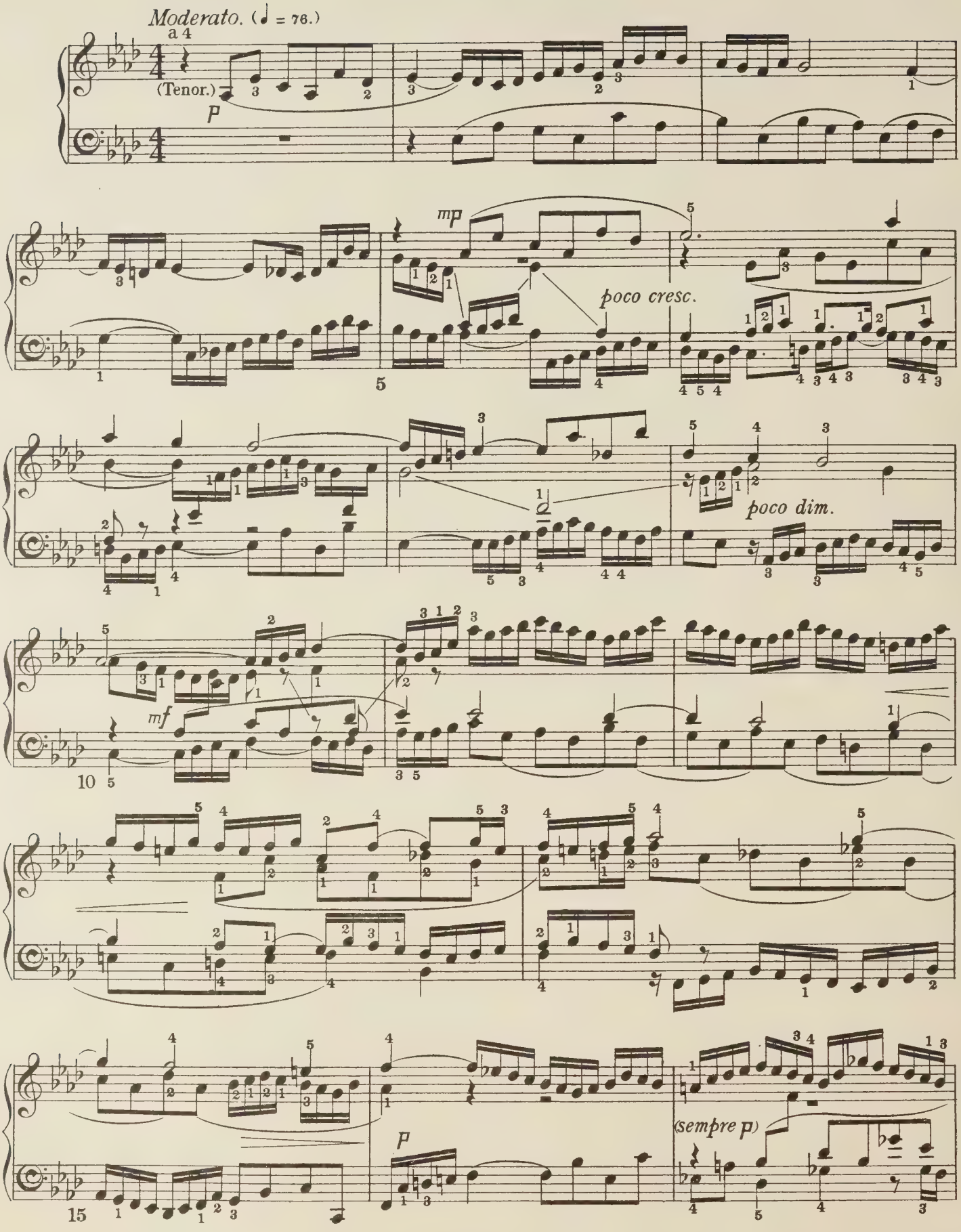

f
mf
20
p
25
f
cresc.
30
allargando
più f
rit.

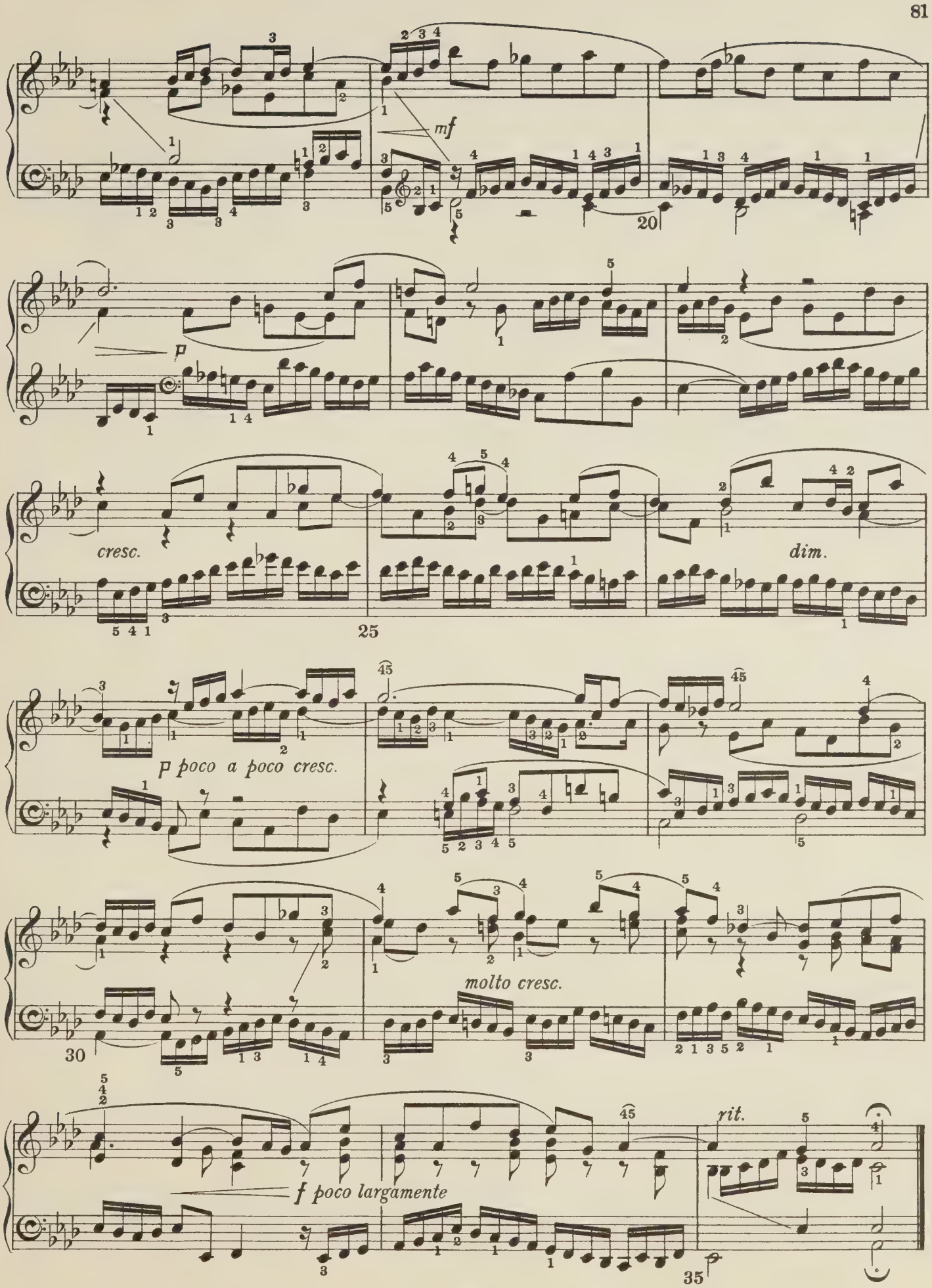
# PRELUDE XVII.



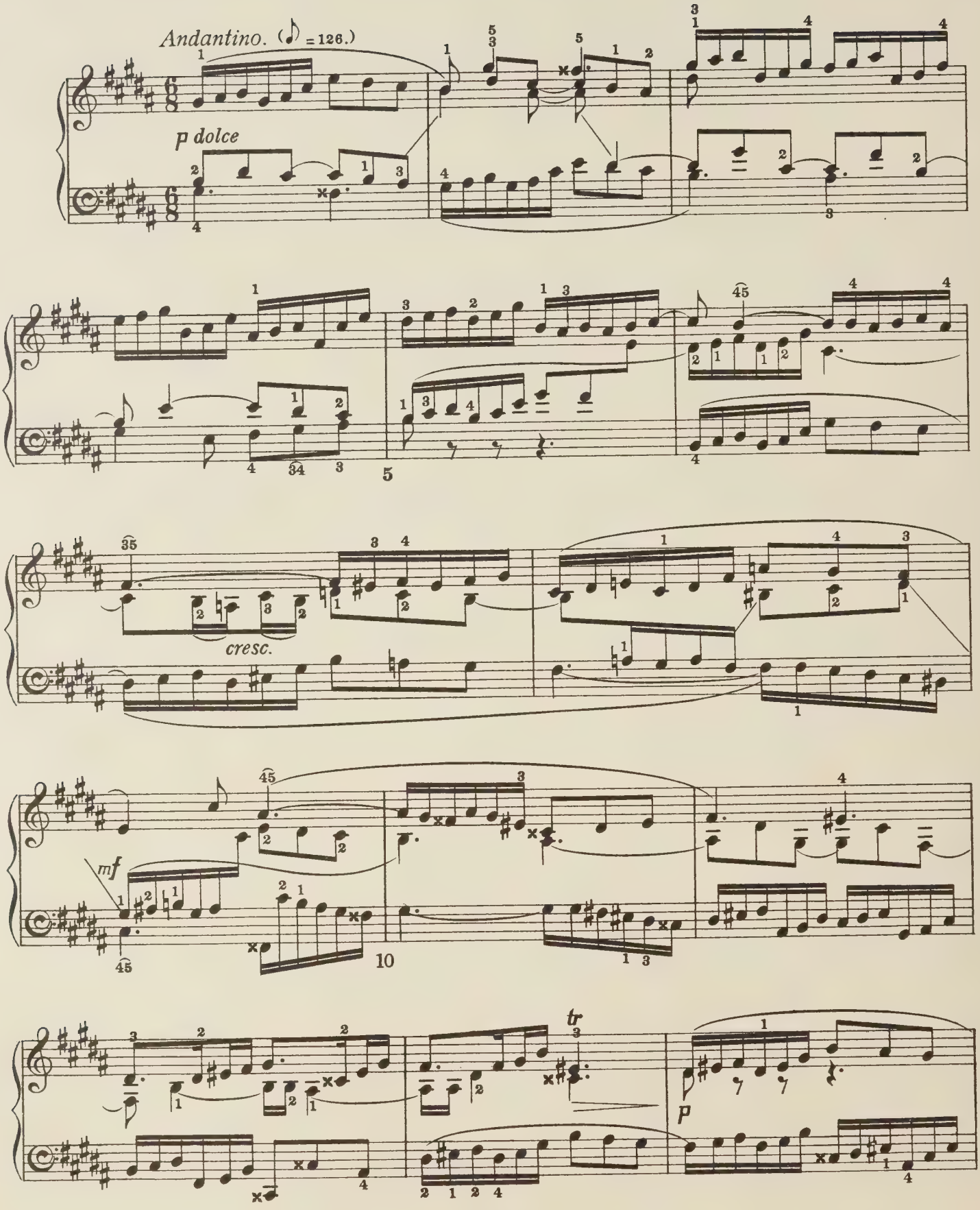

25
p
30
cresc.
35
tr
poco rit.
f a tempo
p
cresc.
40
f
rit.

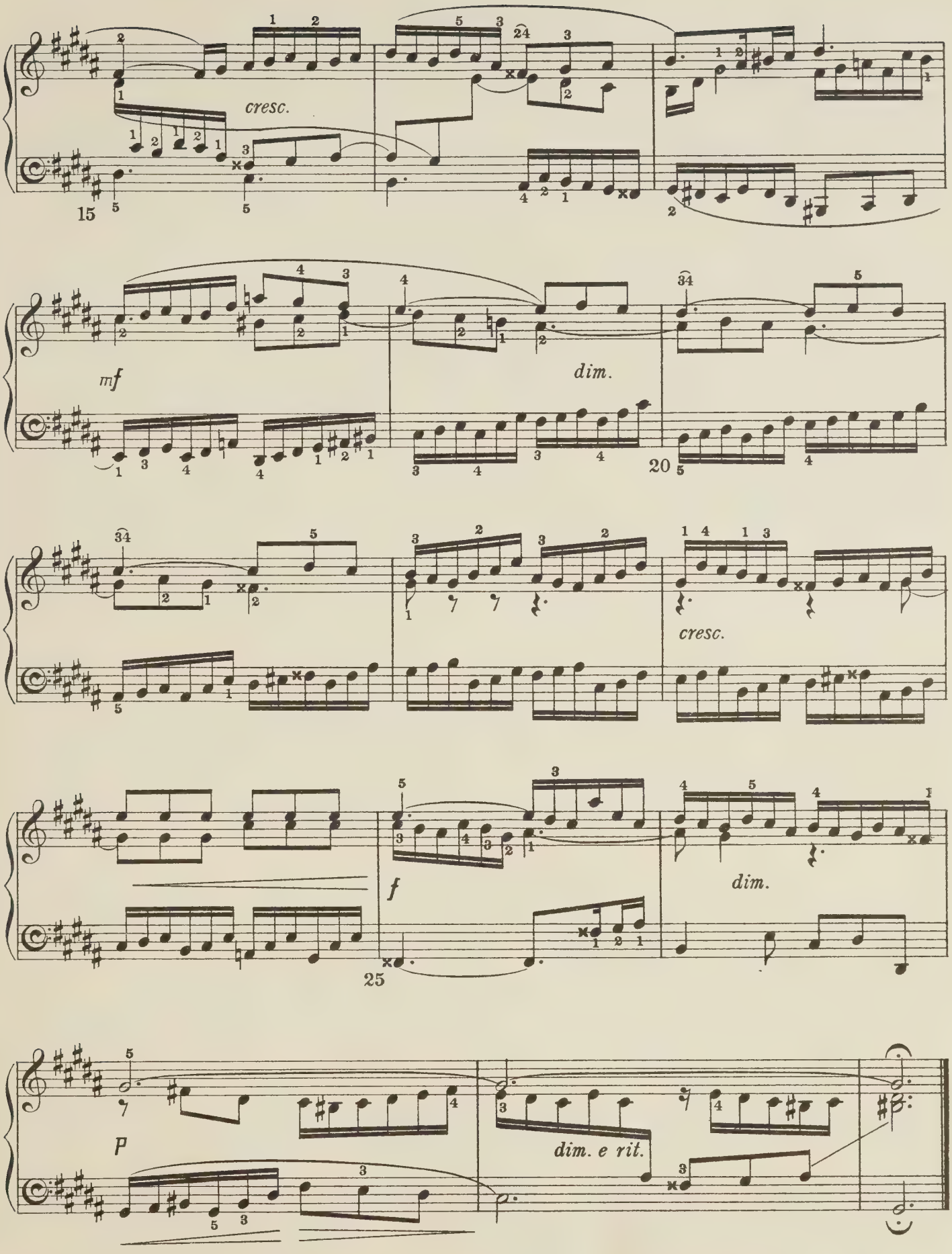
# FUGUE XVII.


Moderato. (♩ = 76.)
a 4
(Tenor.)
p
mp
poco cresc.
poco dim.
mf
(sempre p)
5
10
15

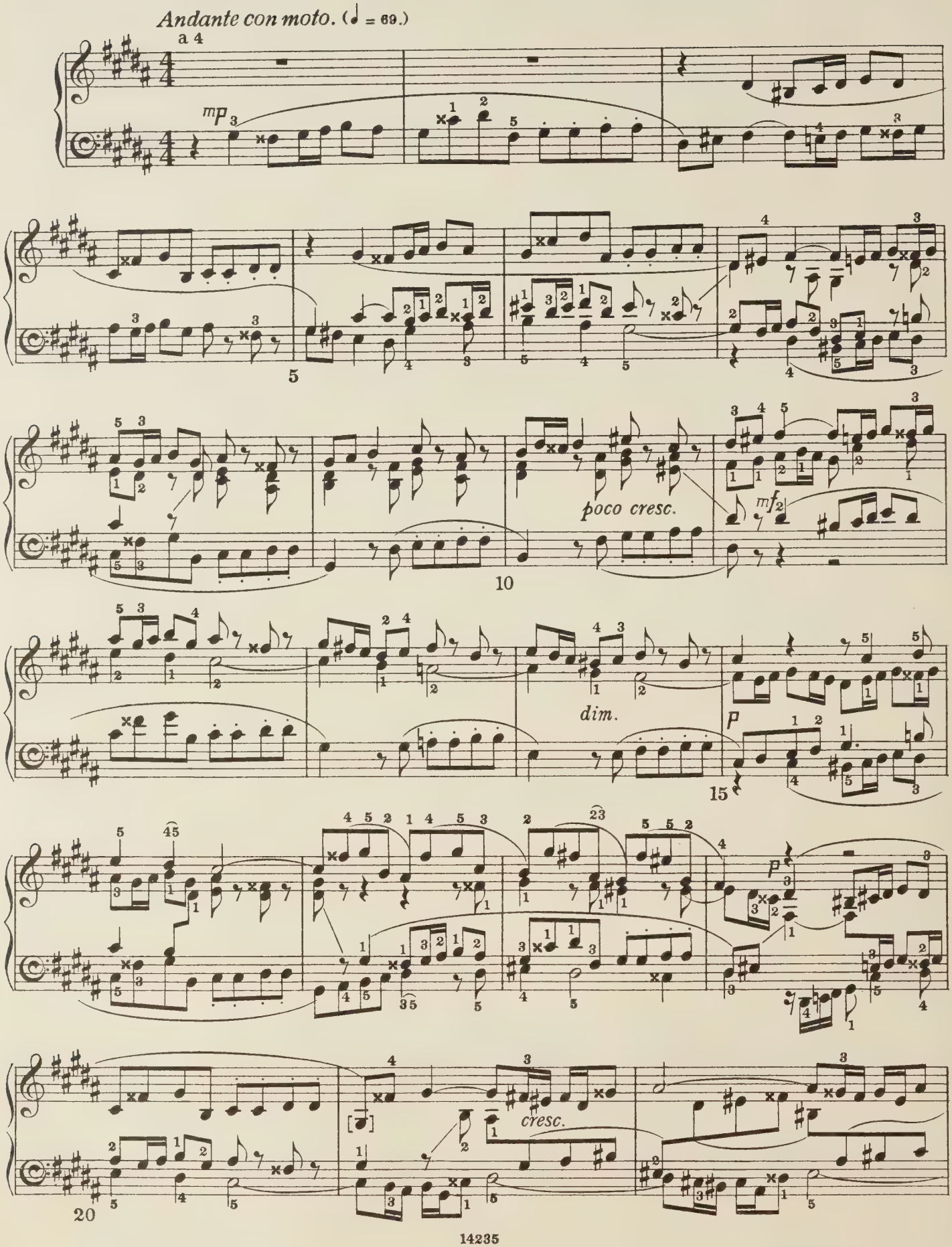

mf
20
p
cresc.
dim.
25
P poco a poco cresc.
molto cresc.
30
f poco largamente
rit.
35

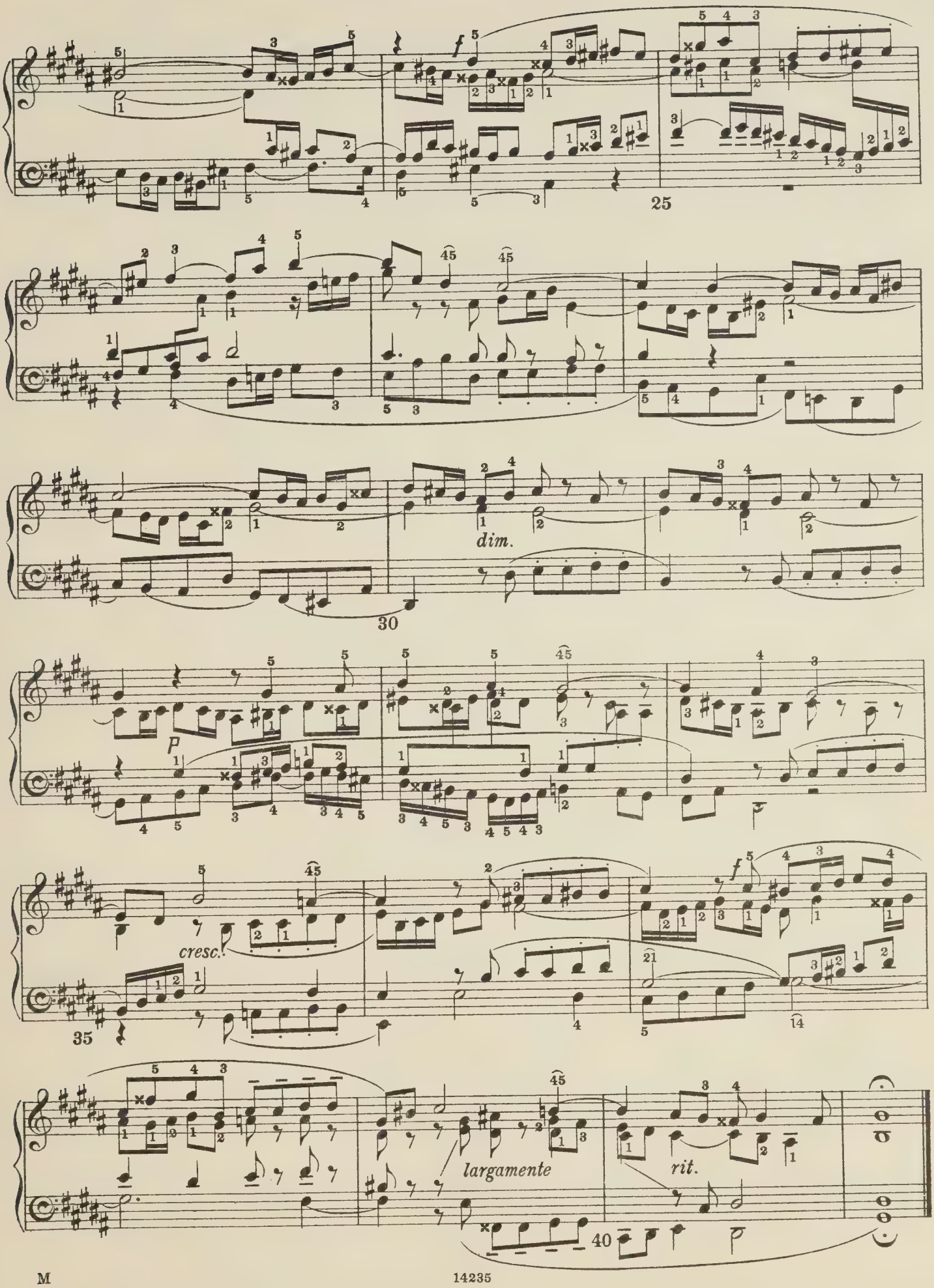
# PRELUDE XVIII.



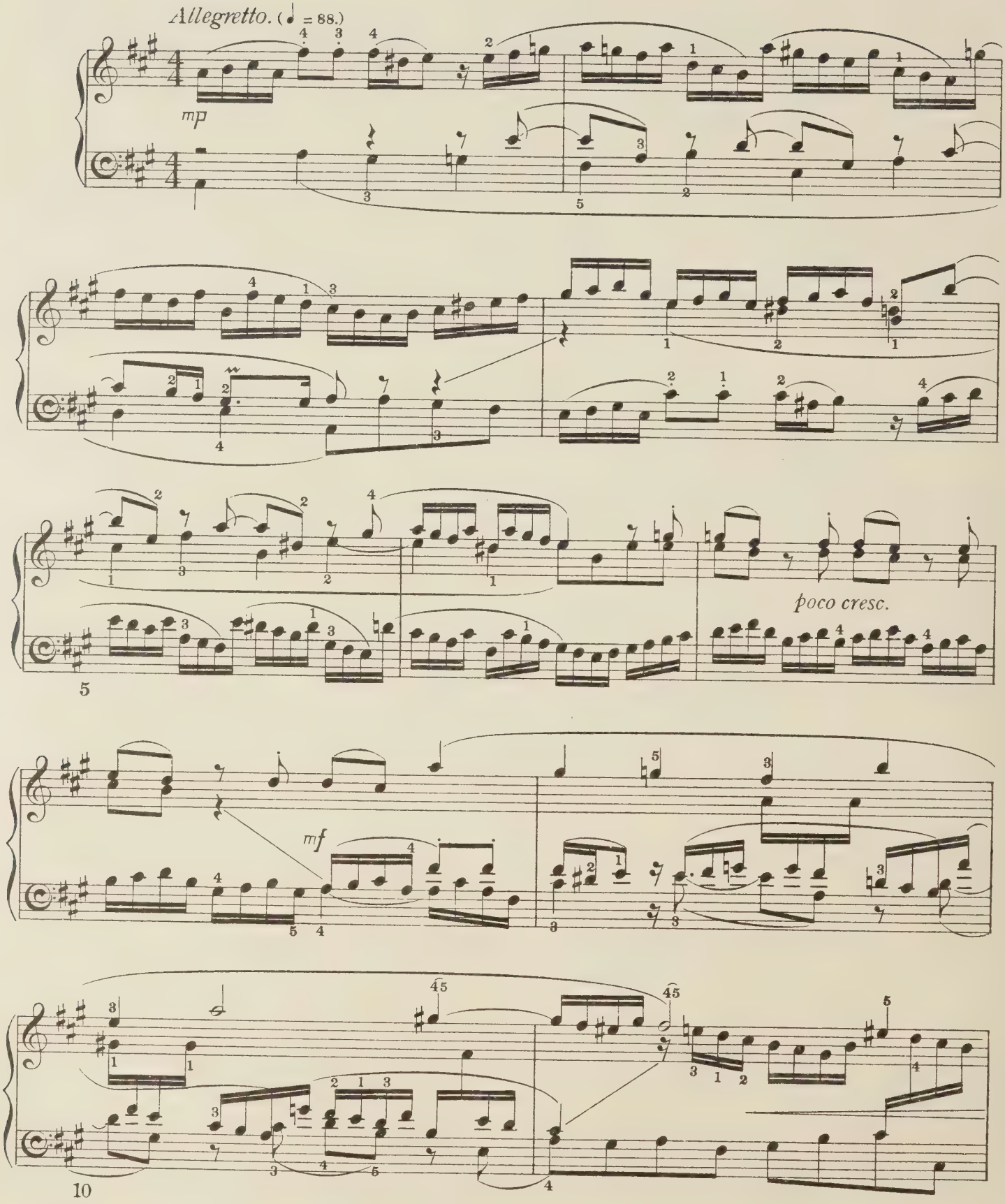

cresc.
15
mf
dim.
20
cresc.
f
dim.
25
p
dim. e rit.

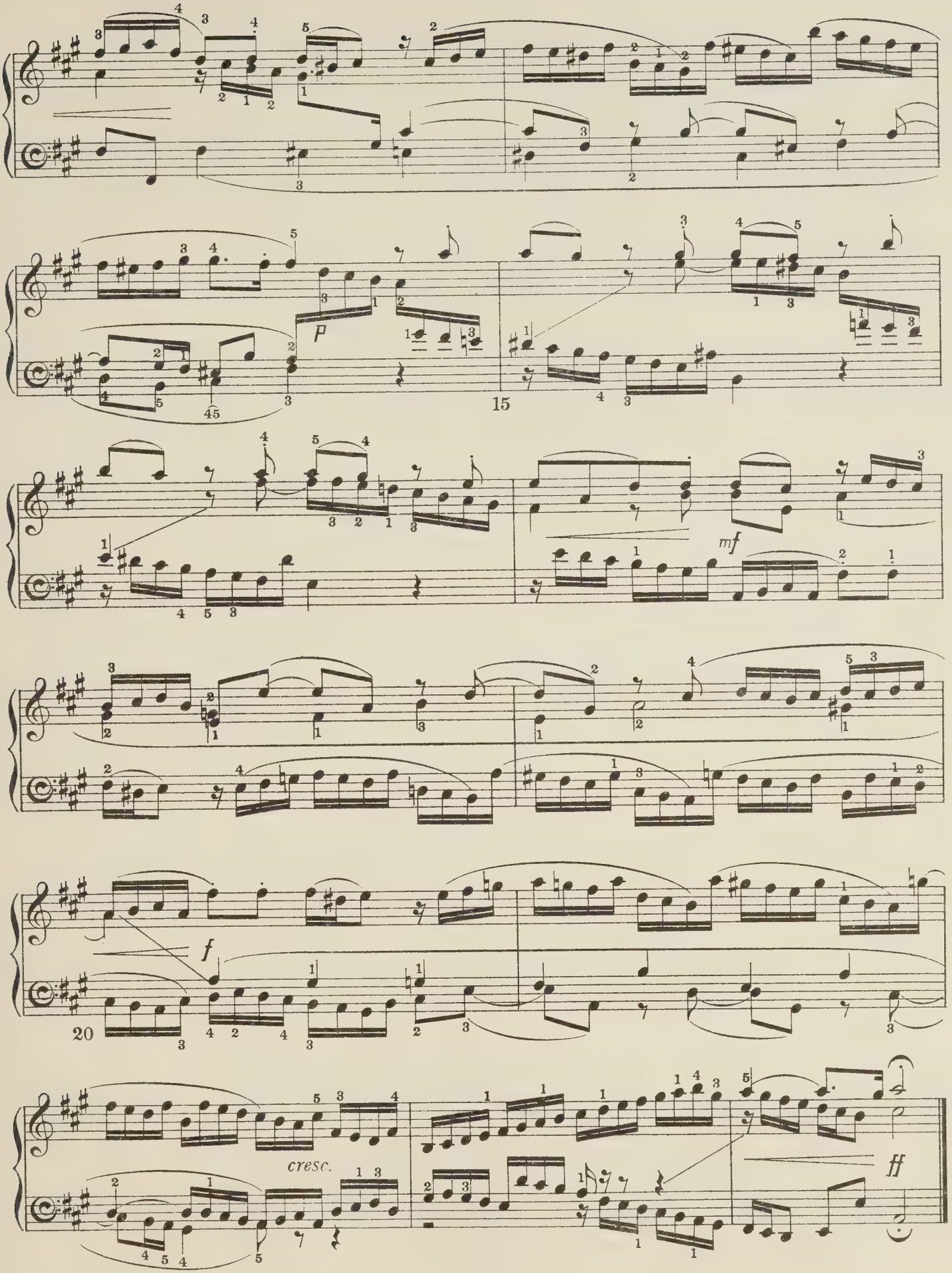
# FUGUE XVIII.



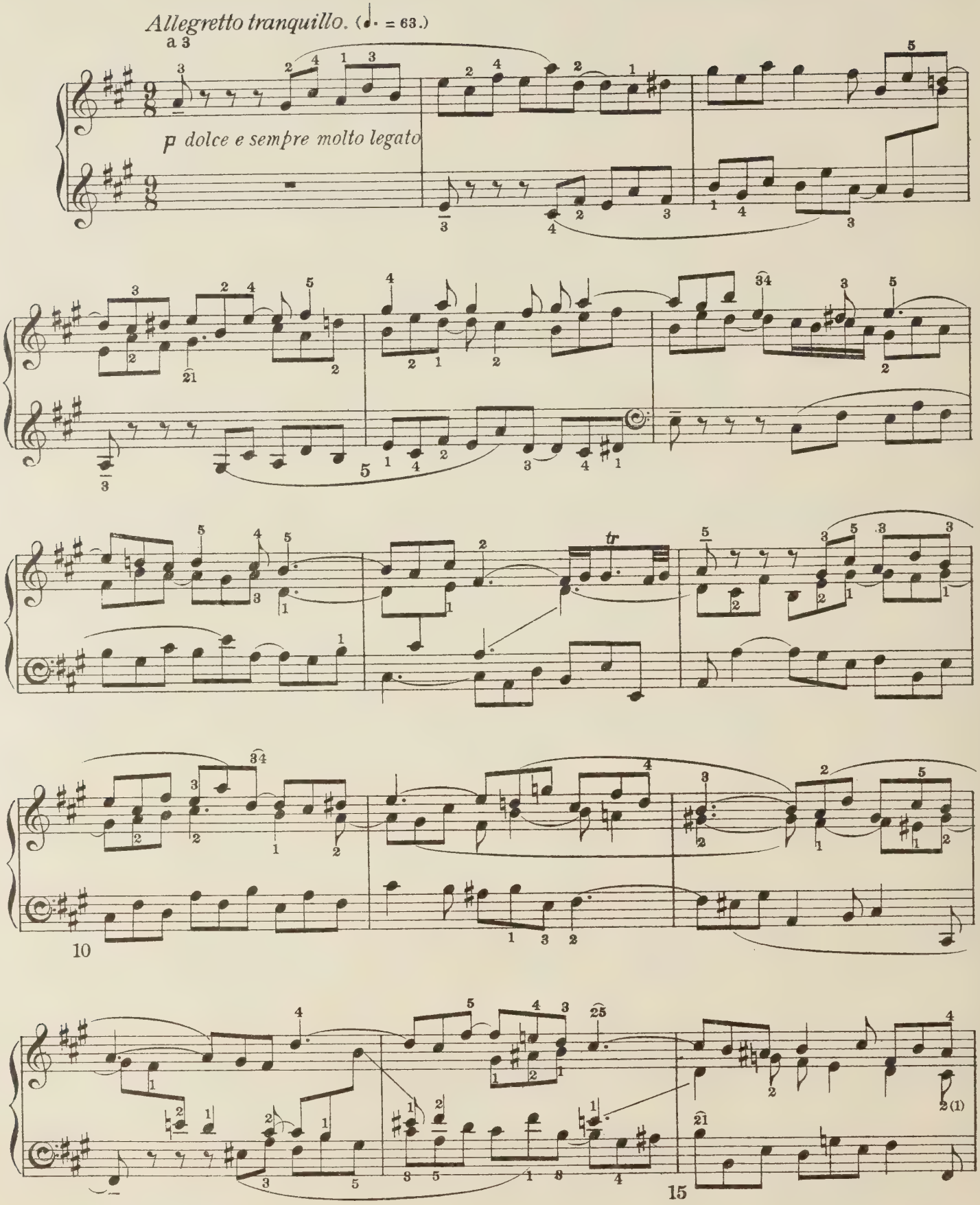

25
dim.
30
P
cresc.
35
largamente
rit.
40

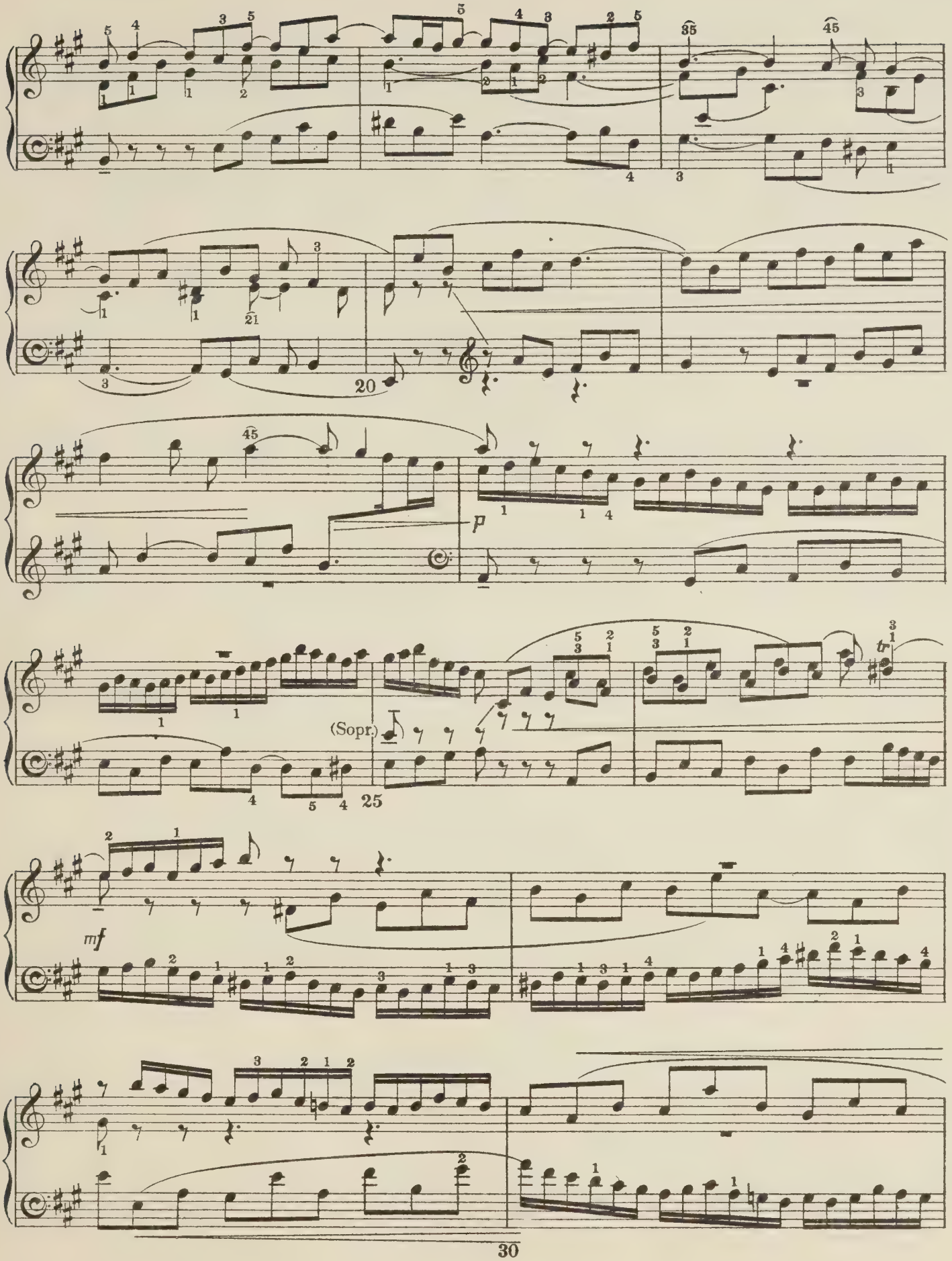
# PRELUDE XIX.

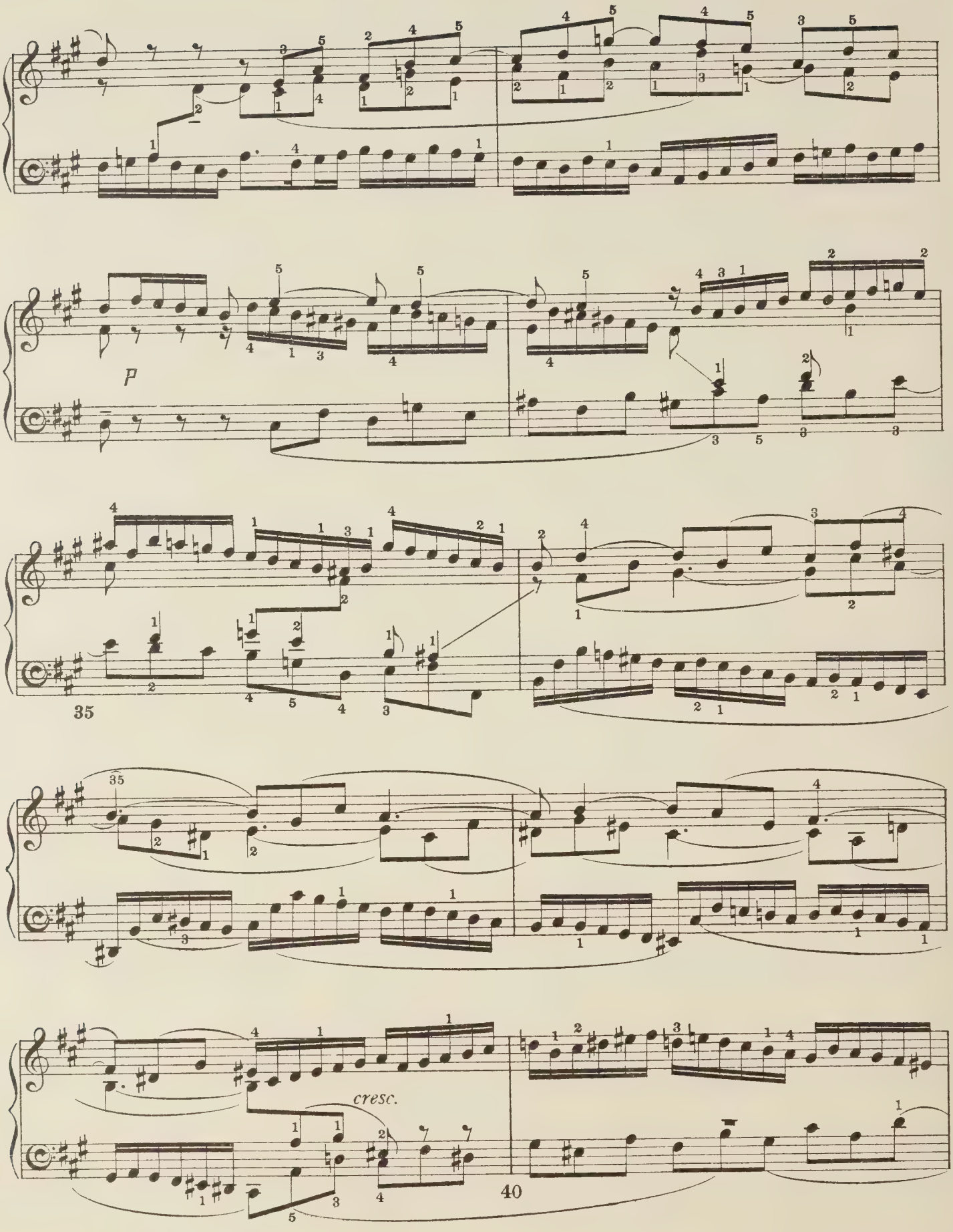


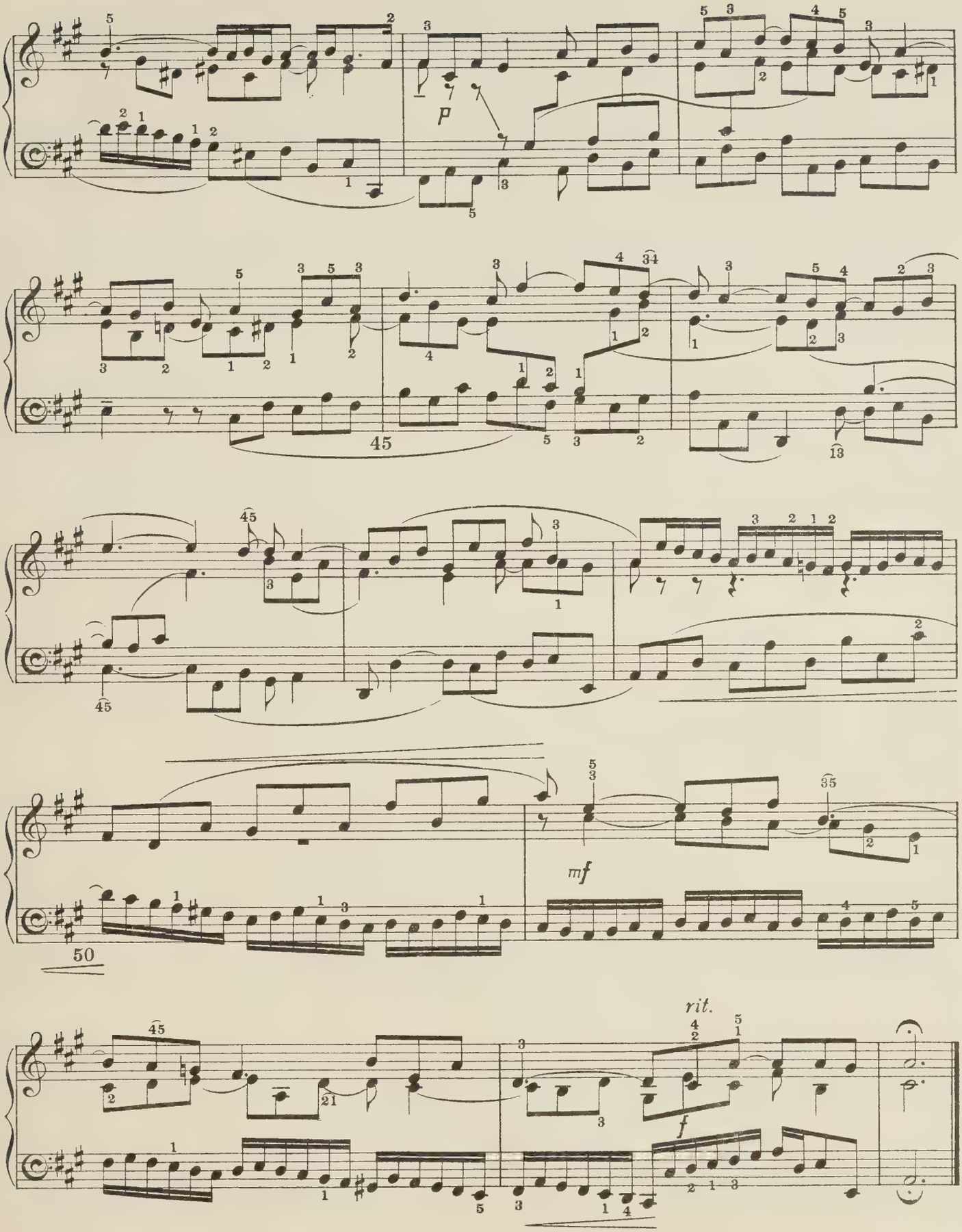

15
20
p
mf
f
cresc.
ff

# FUGUE XIX.

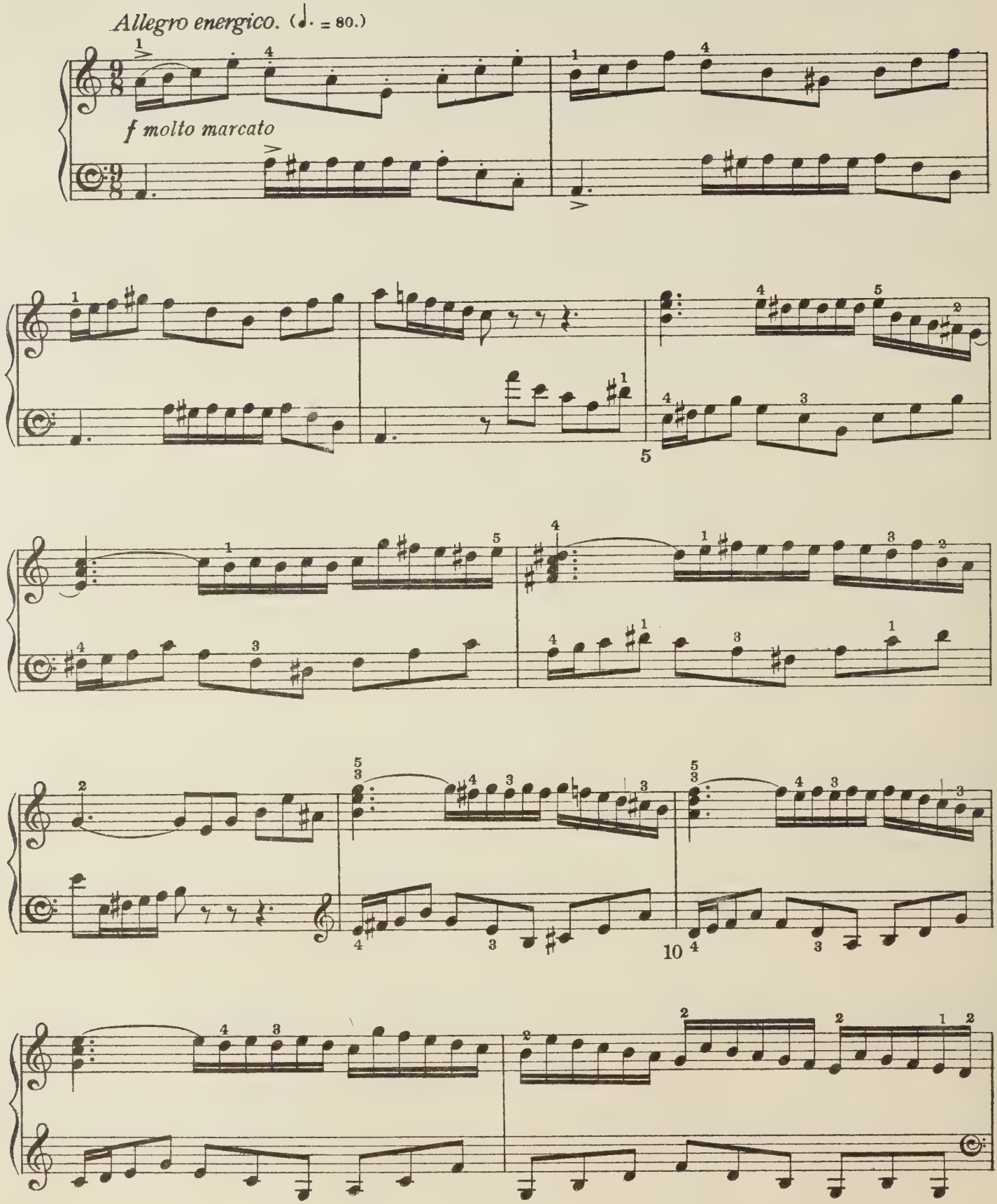

Allegretto tranquillo. (♩. = 63.)
a 3
p dolce e sempre molto legato
tr
5
10
15

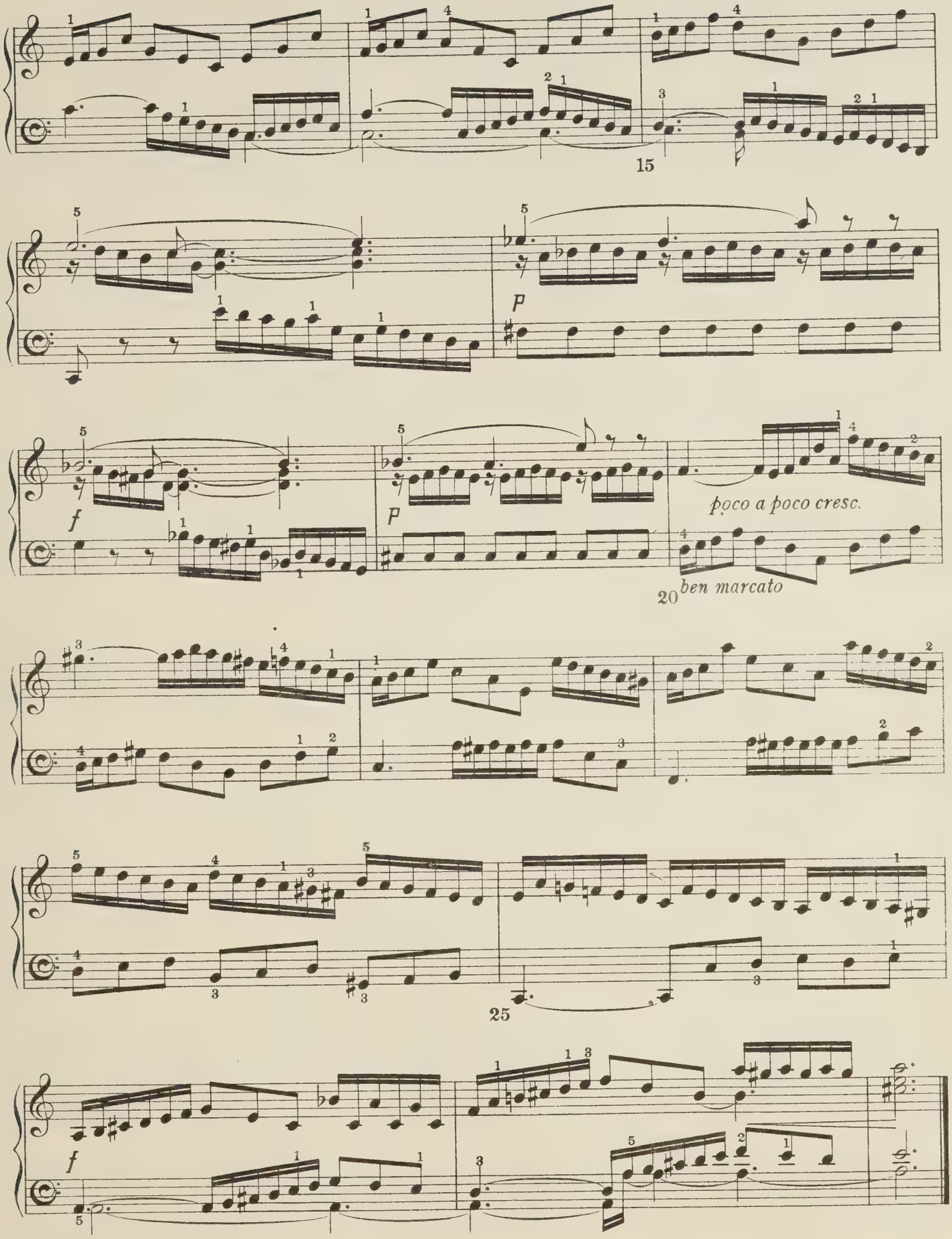

20
p
(Sopr.)
25
mf
30


p
35
35
cresc.
40

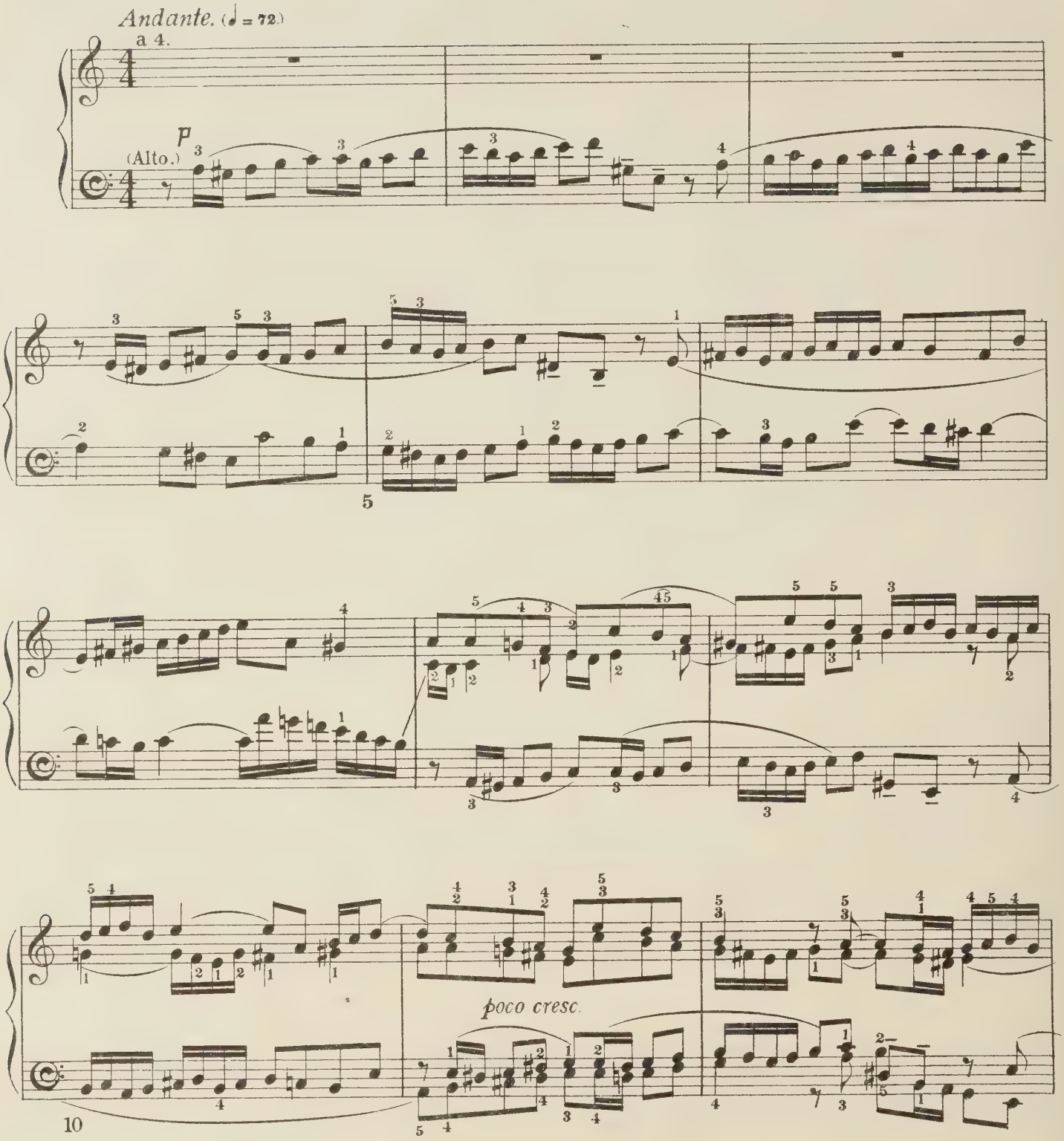

p
45
mf
50
rit.
f

# PRELUDE XX.

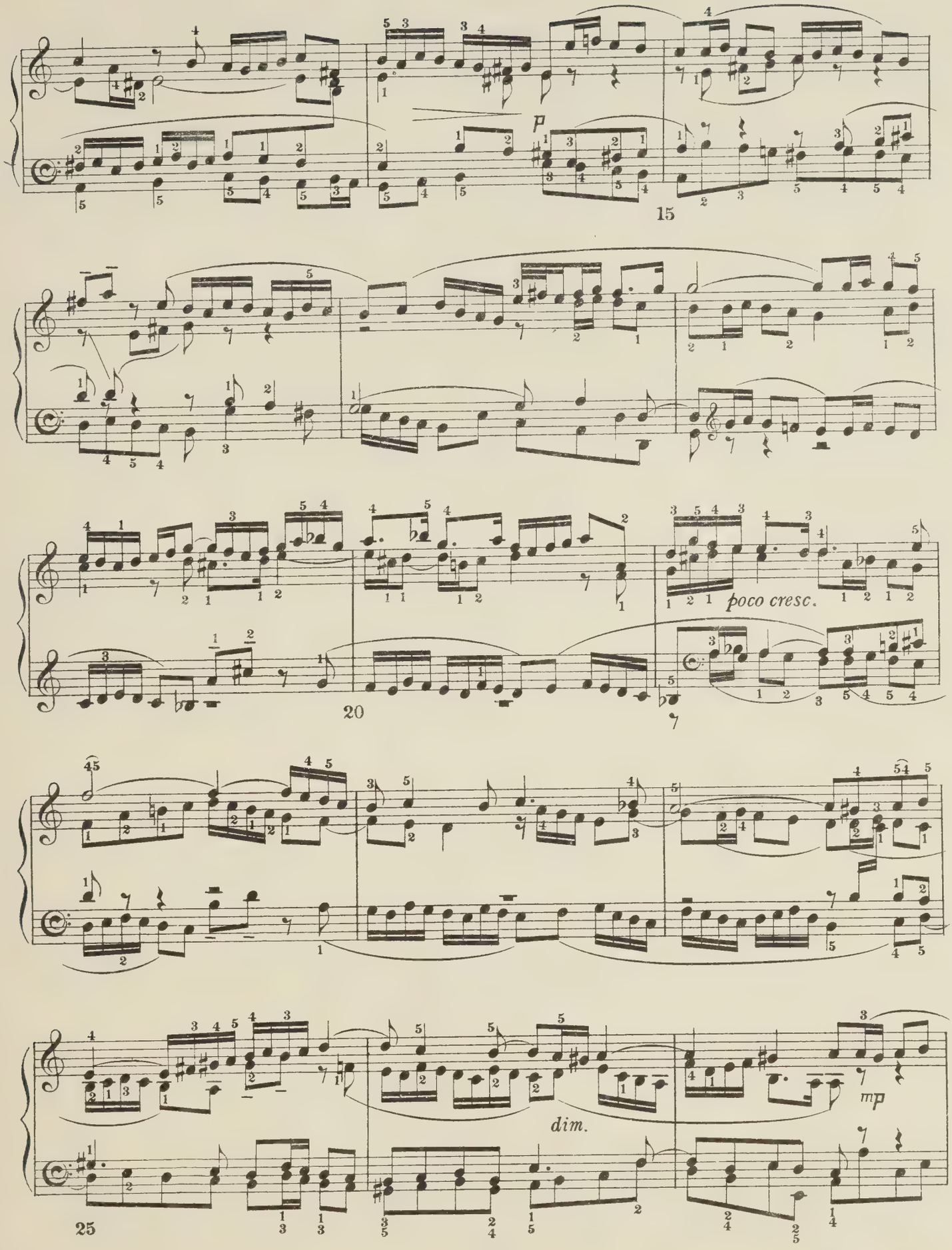


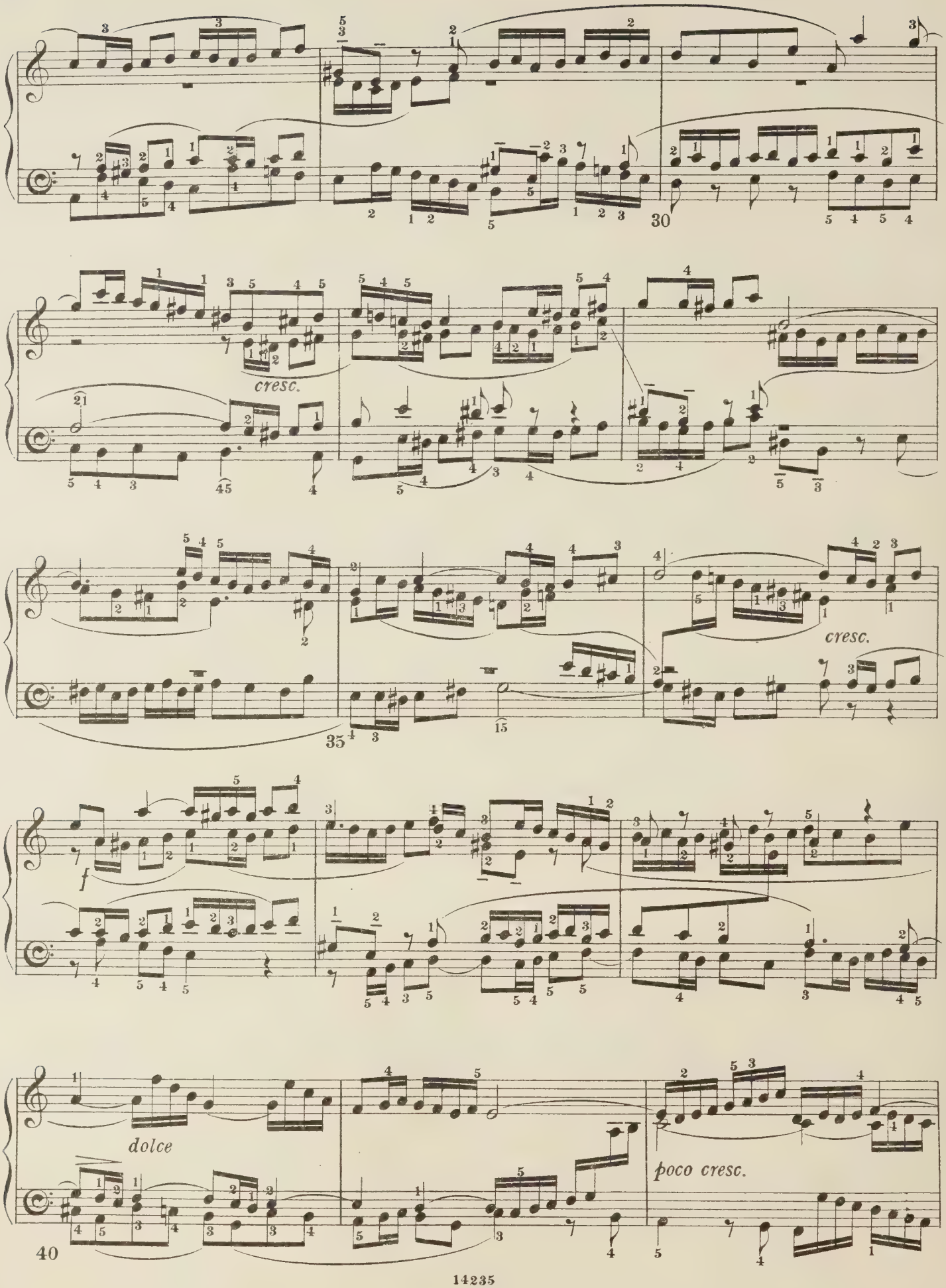

15
p
f
p
poco a poco cresc.
20
ben marcato
25
f

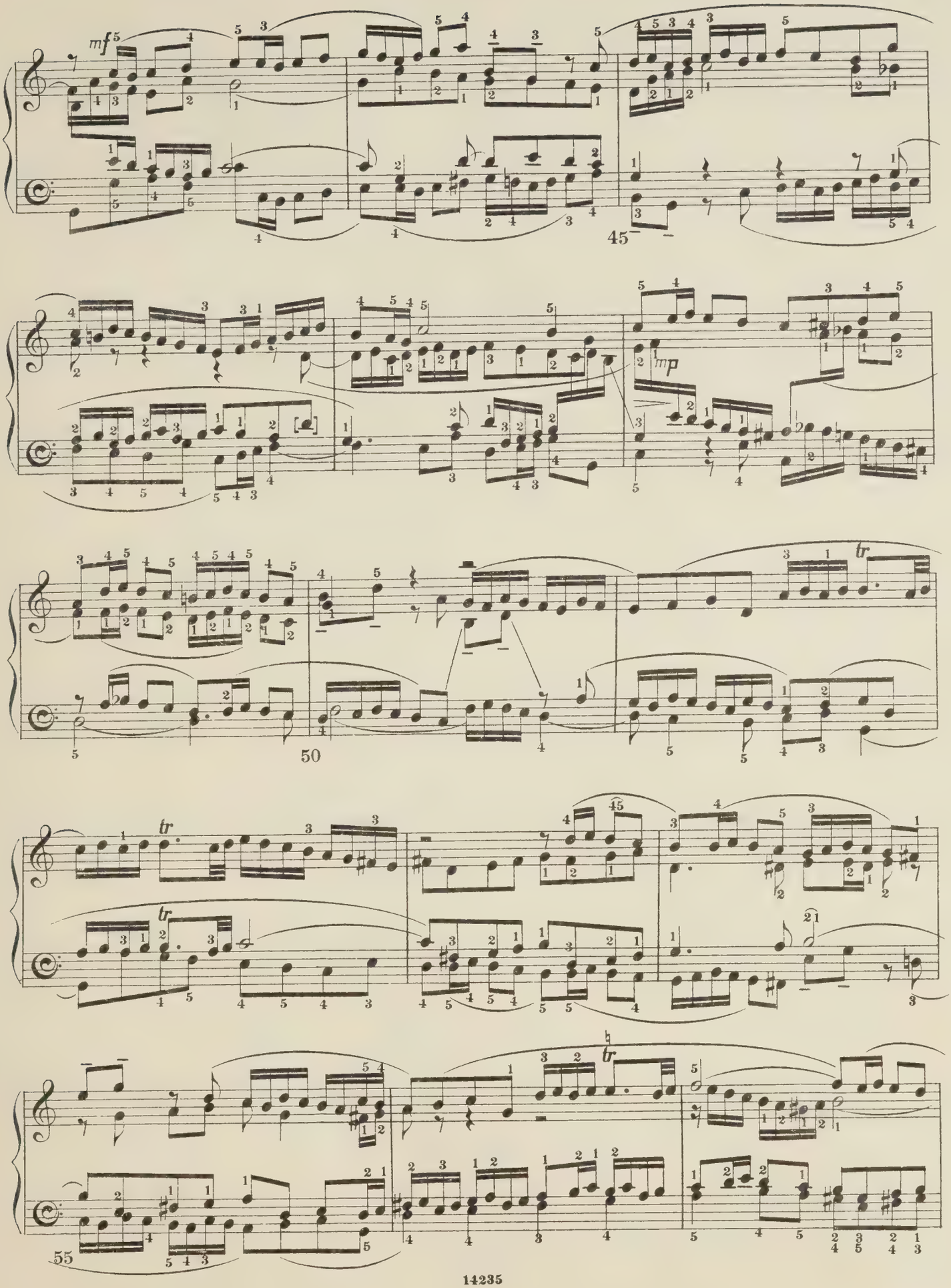
# FUGUE XX.*

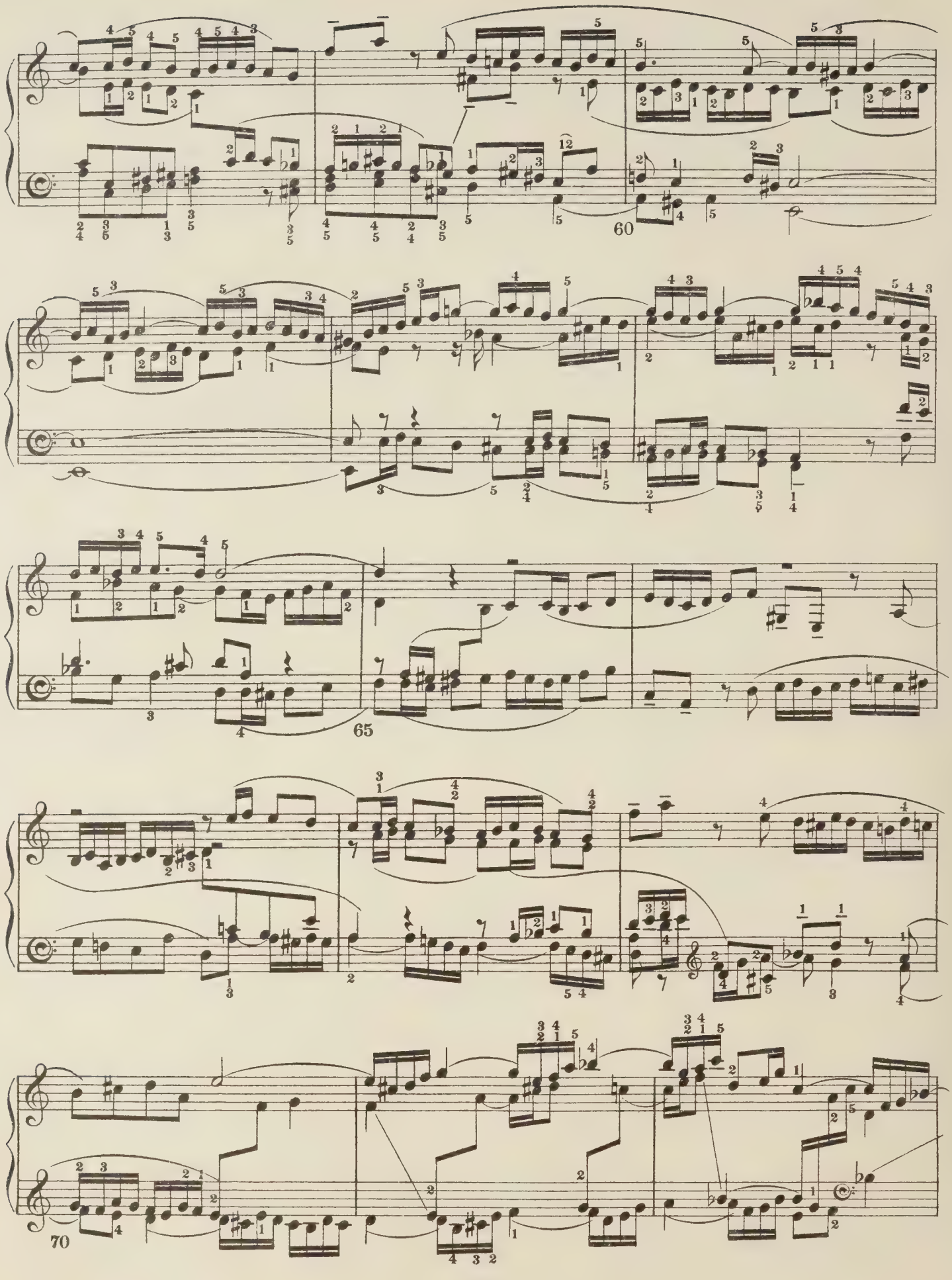


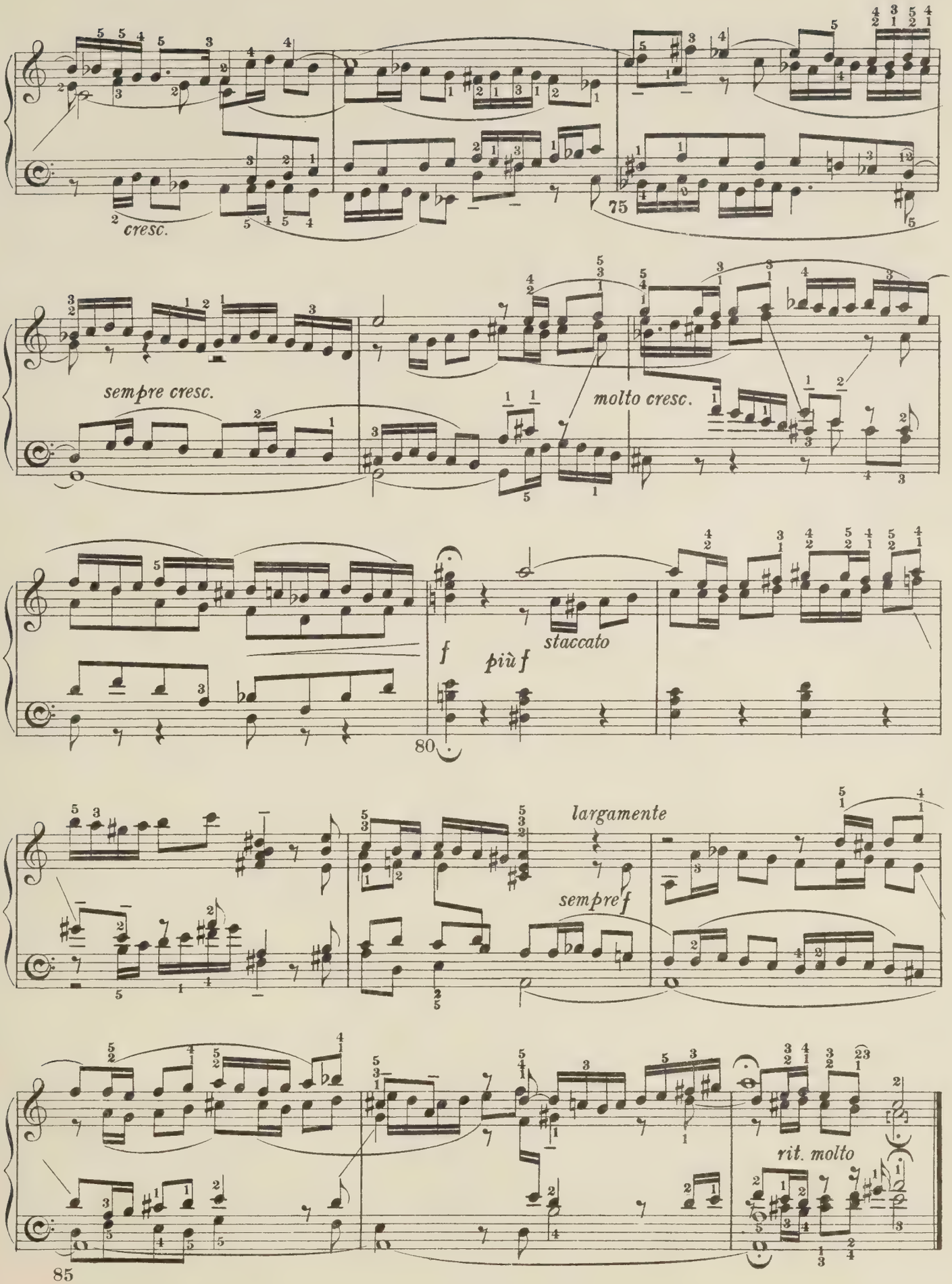

* Written for Harpsichord with Pedals. On the modern piano the pedal A in the last four and a half bars cannot properly be sus--tained by one player unless the instrument has an extra sustaining pedal. The fingering therefore does not take this note into account.


15
20
poco cresc.
dim.
mp
25

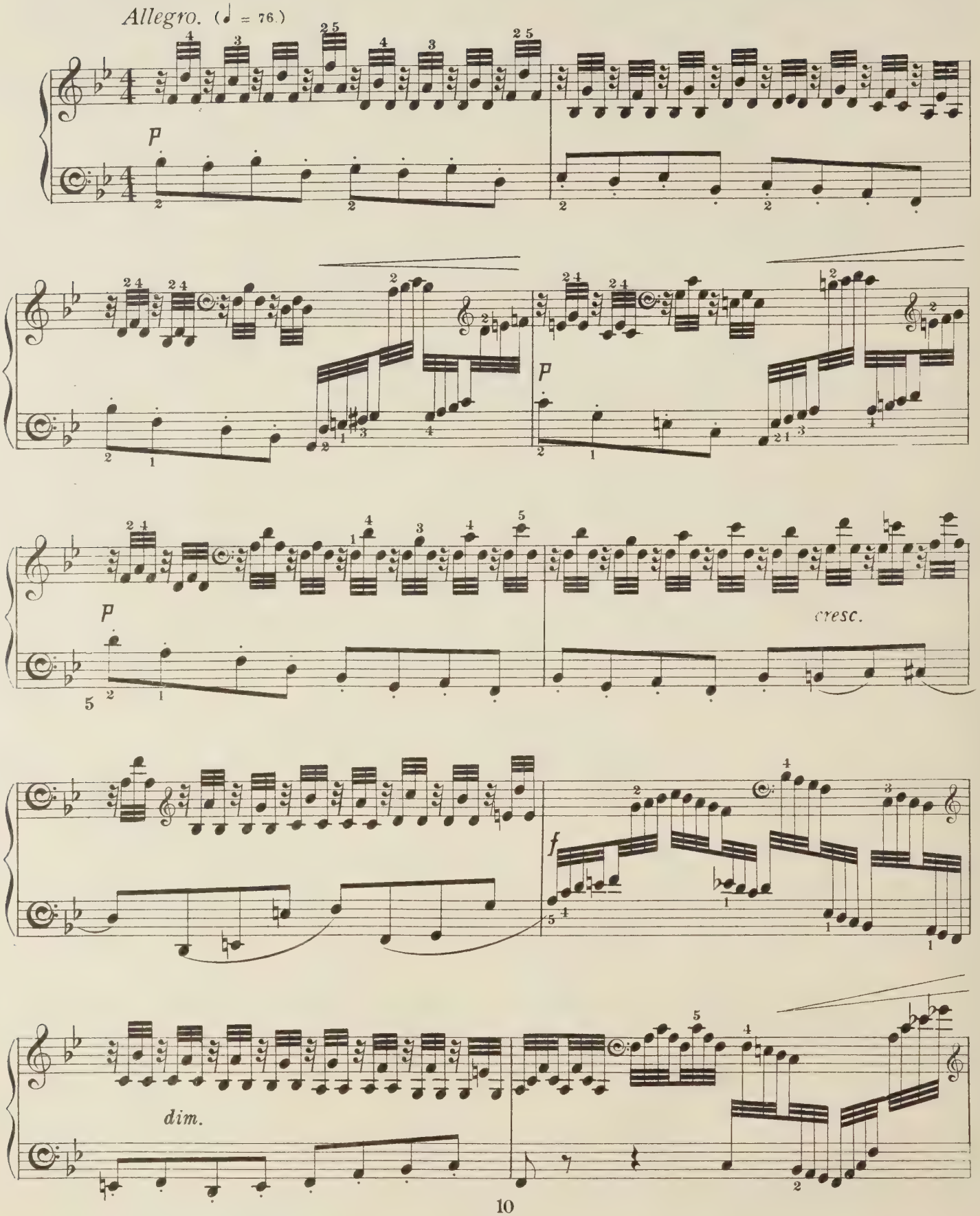

30
cresc.
35
cresc.
f
dolce
poco cresc.
40

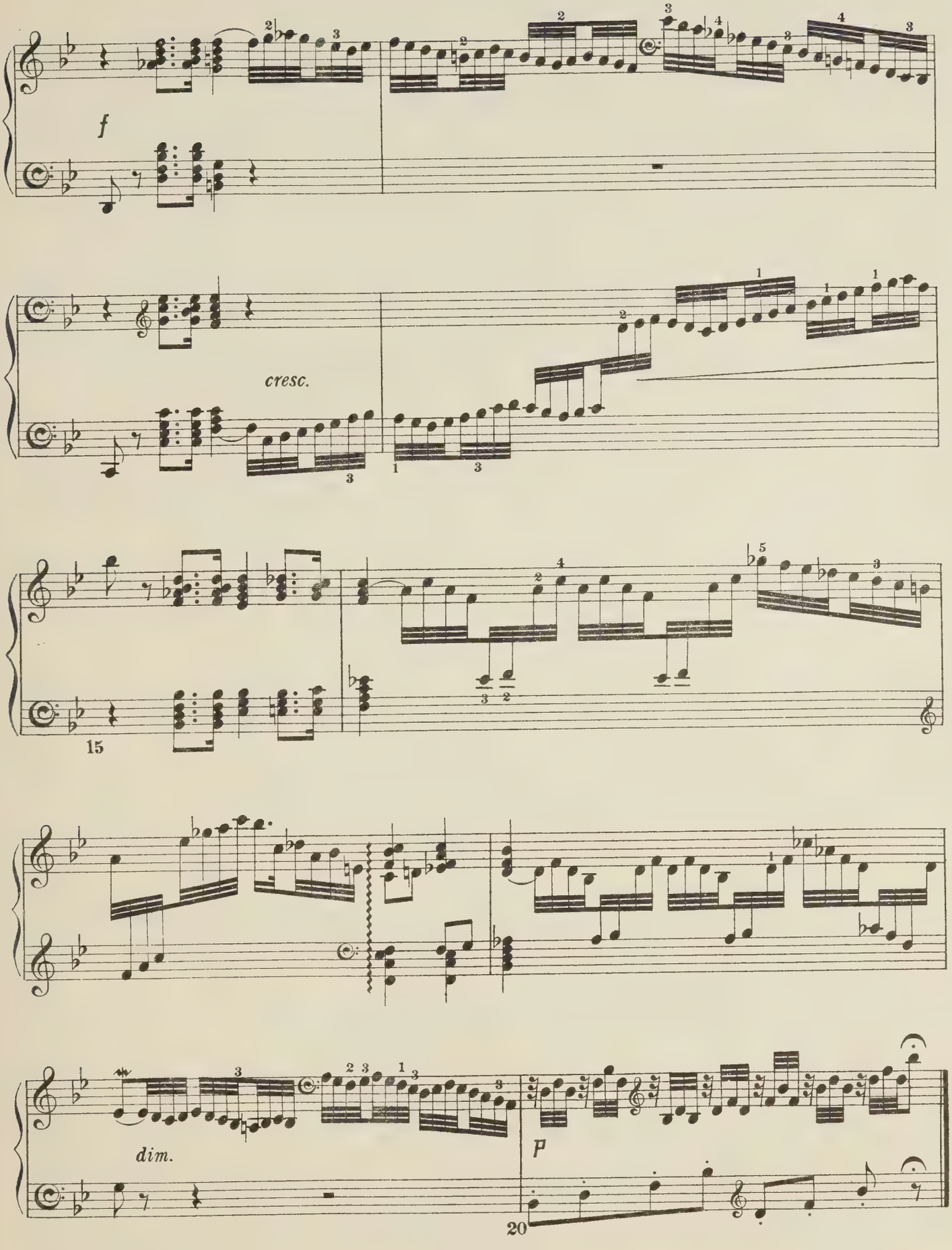

mf
45
mp
50
tr
tr
tr
55


60
65
70

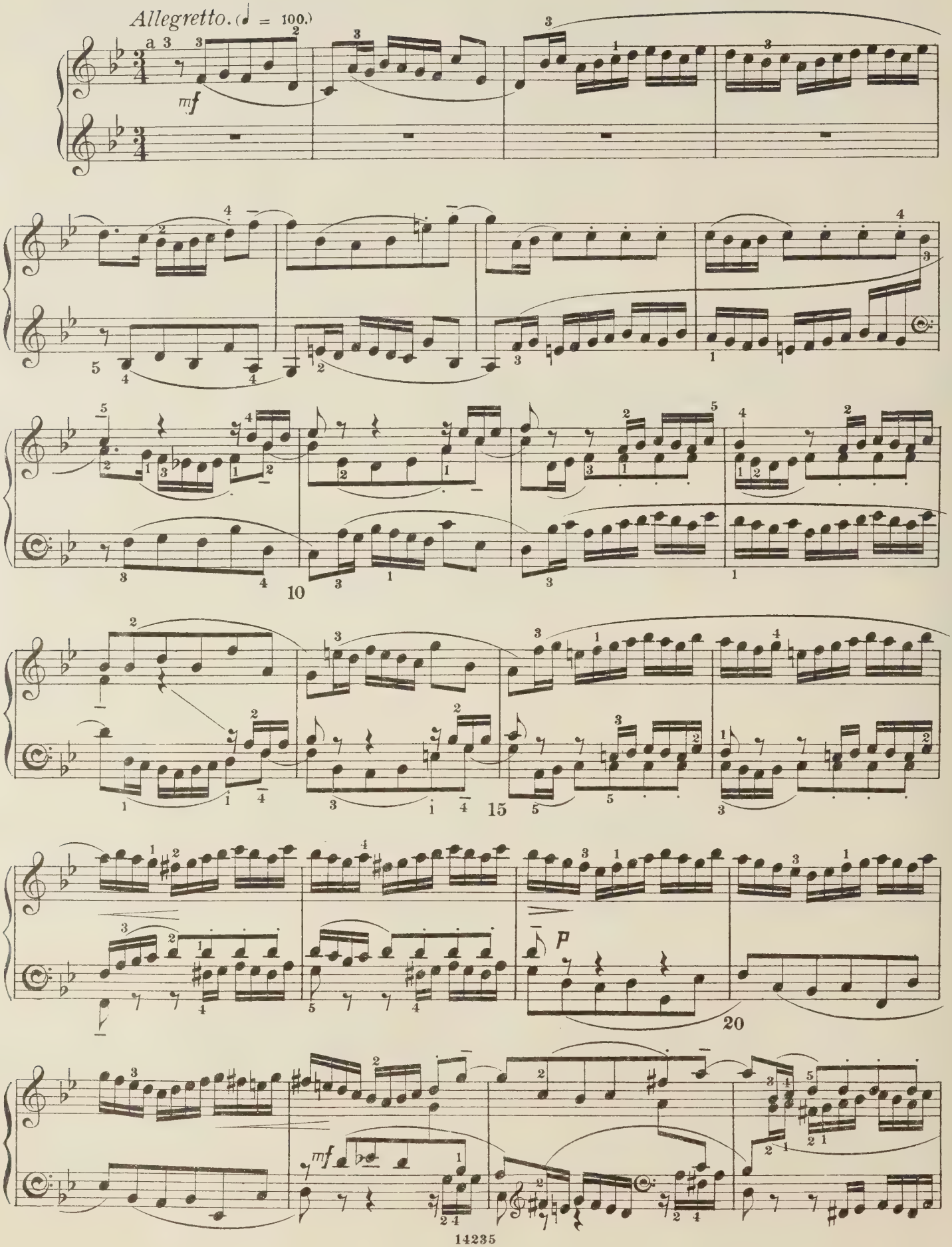

cresc.
75
sempre cresc.
molto cresc.
f
più f
staccato
80
largamente
sempre f
rit. molto
85

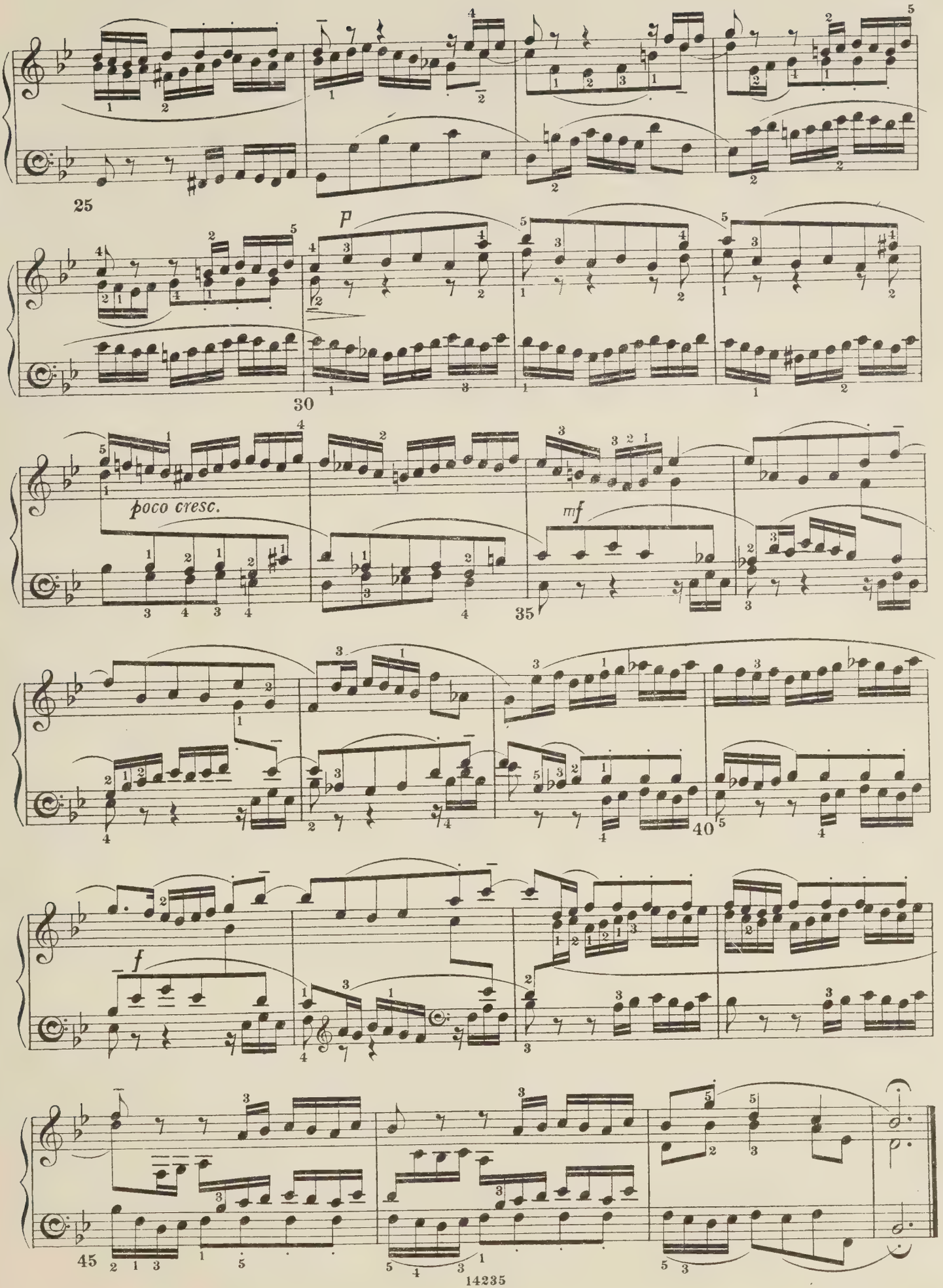
# PRELUDE XXI.



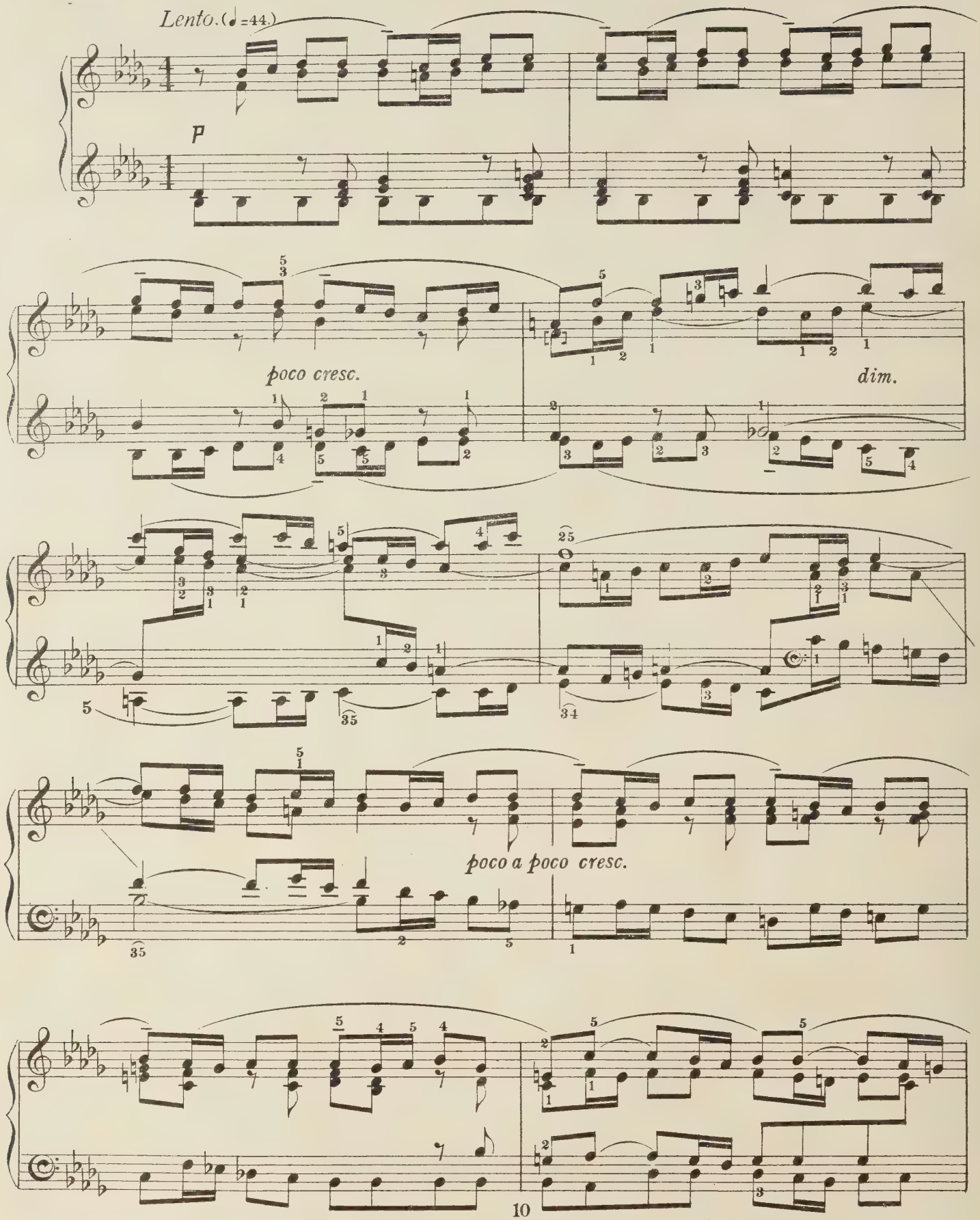

f
cresc.
15
dim.
p
20

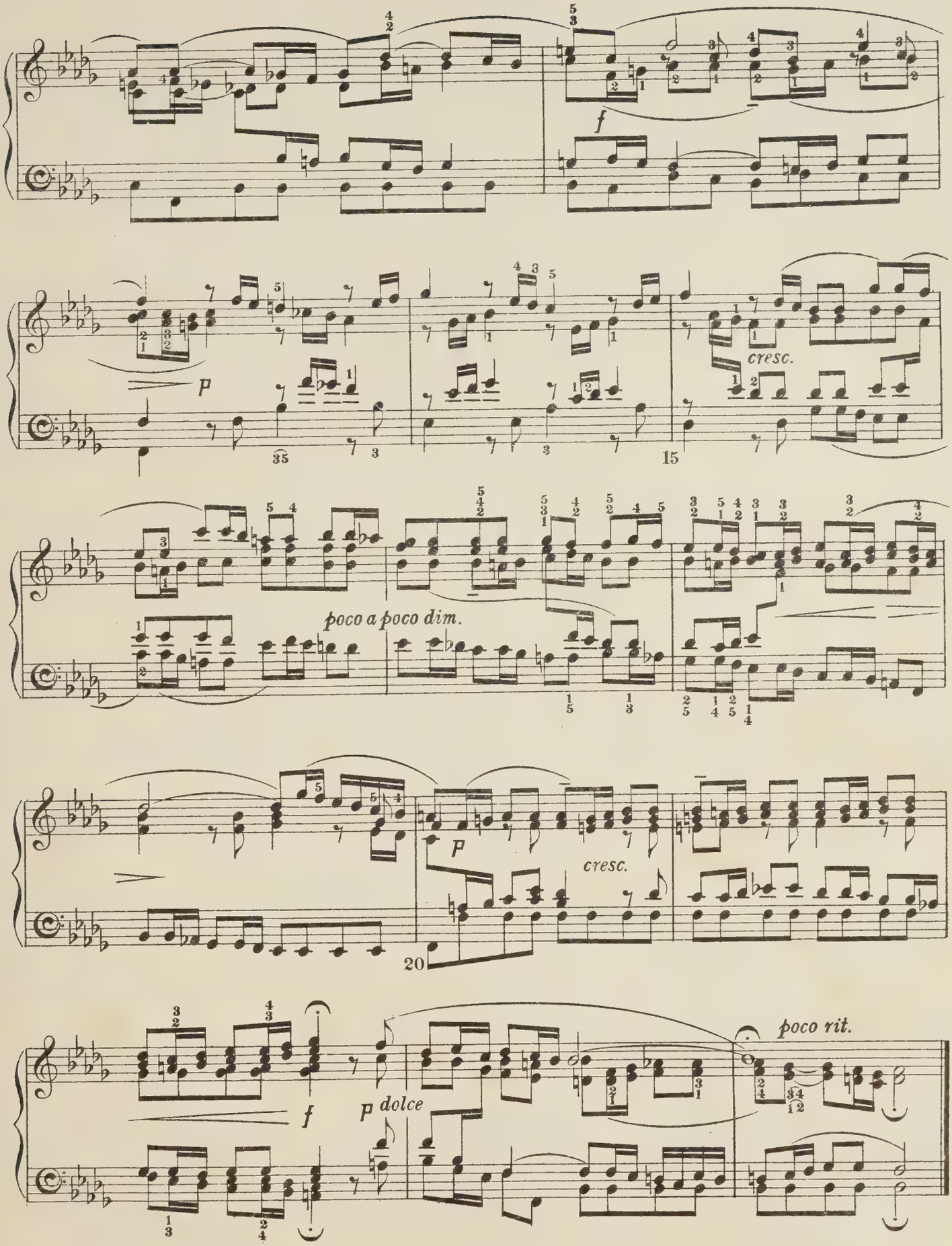
# FUGUE XXI.



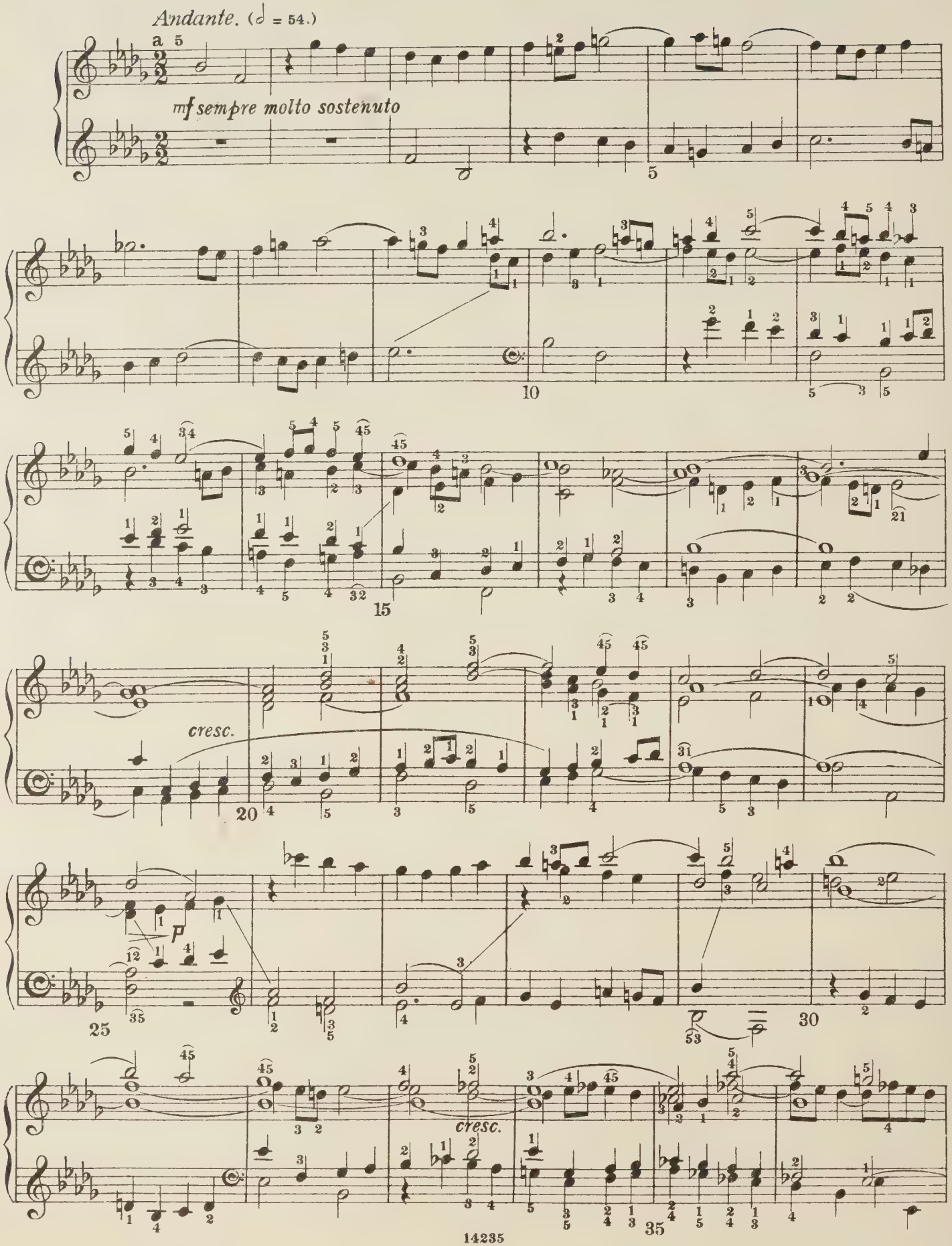

25
30
35
40
45
p
poco cresc.
mf
f

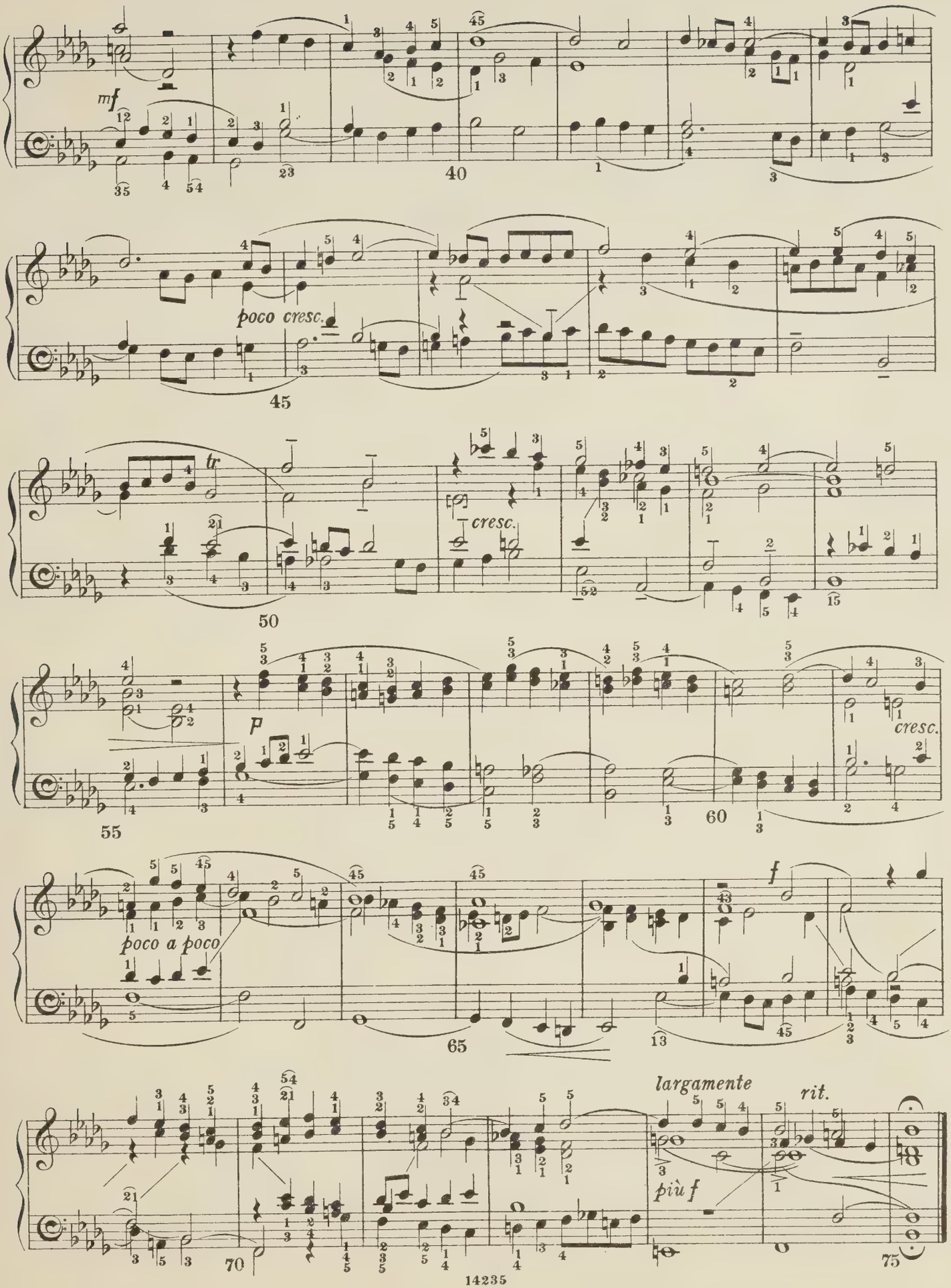
# PRELUDE XXII.



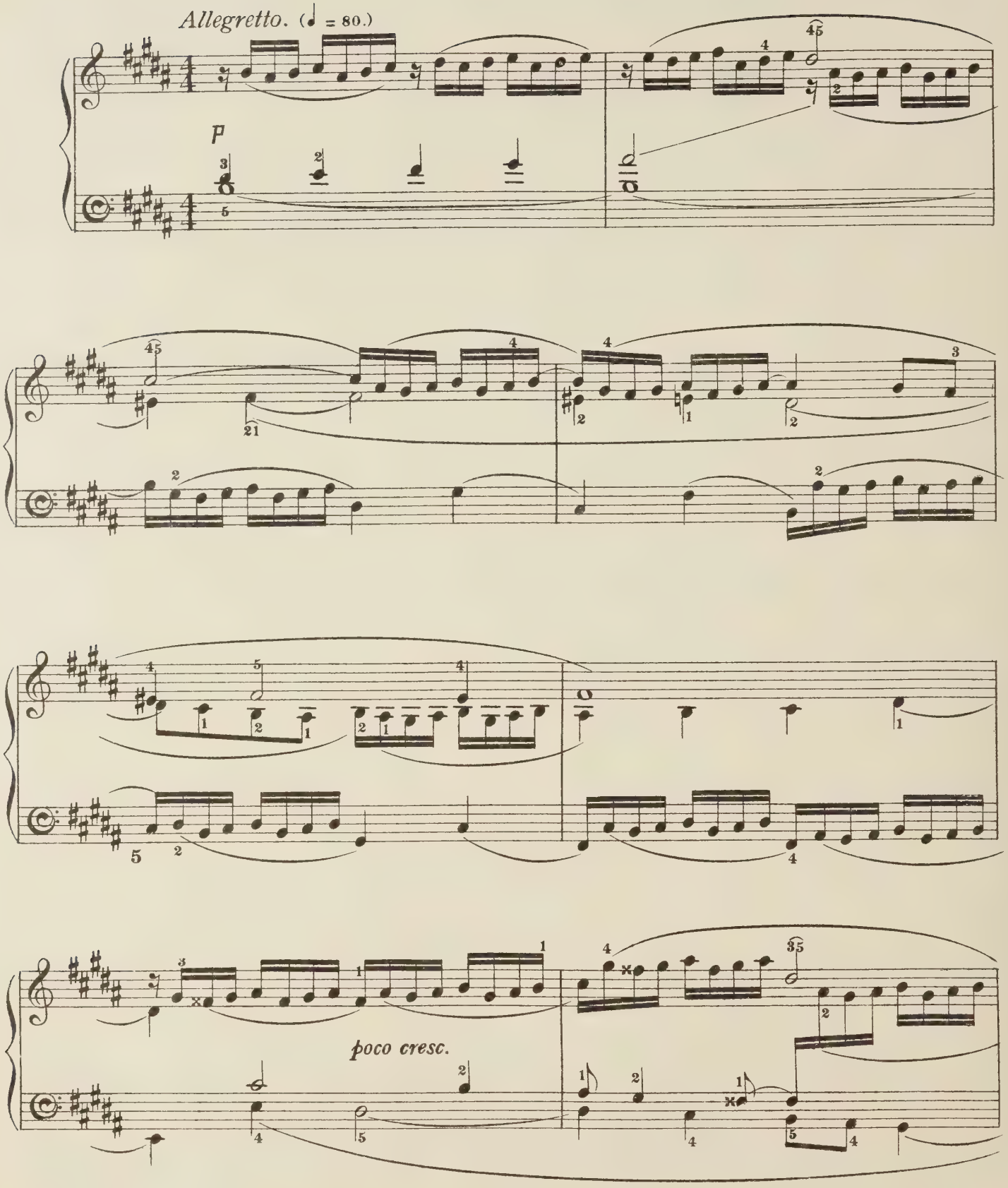

f
p
cresc.
15
poco a poco dim.
p
cresc.
20
f
p dolce
poco rit.

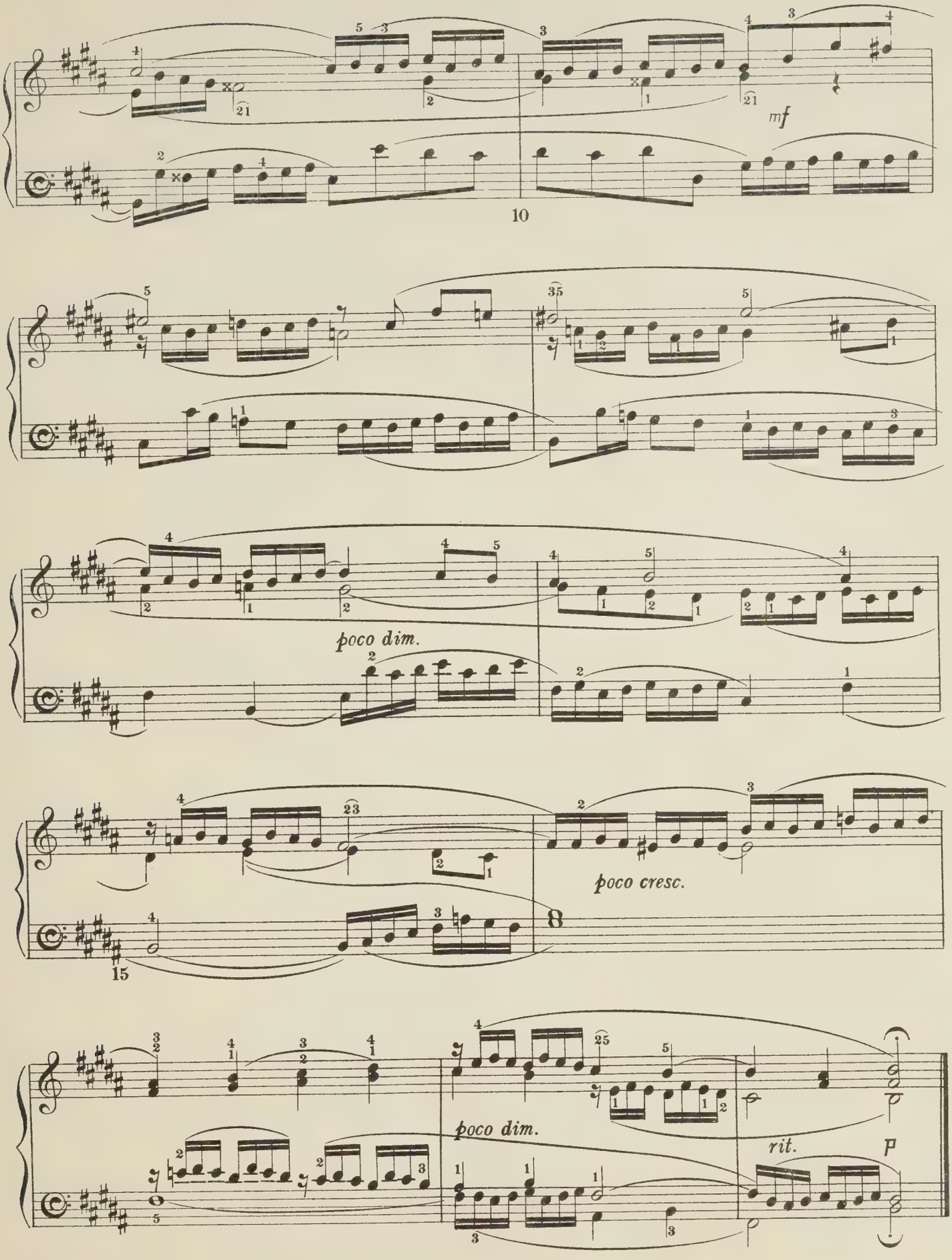
# FUGUE XXII.



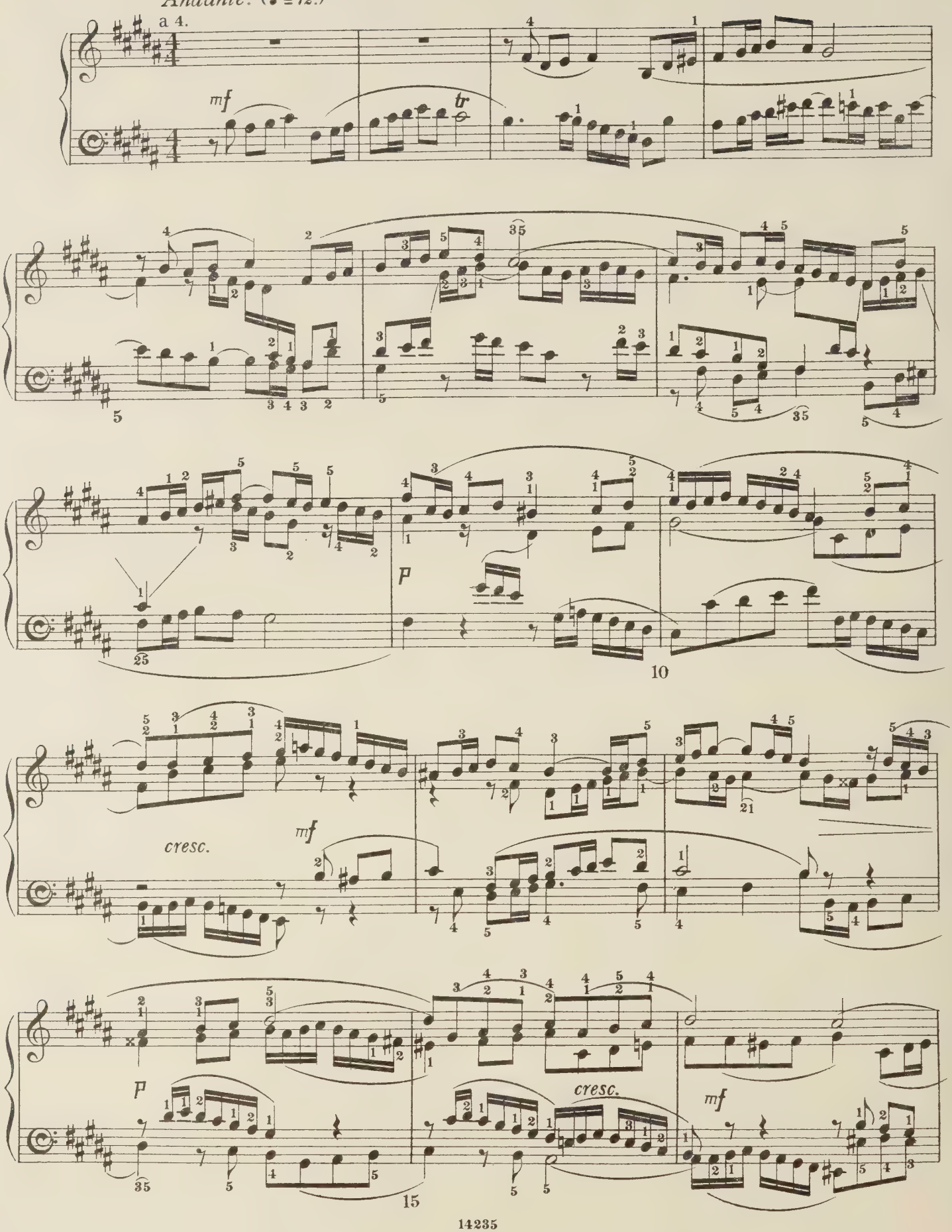

mf
40
poco cresc.
45
tr
cresc.
50
p
cresc.
55
60
poco a poco
f
65
largamente
rit.
più f
70
75

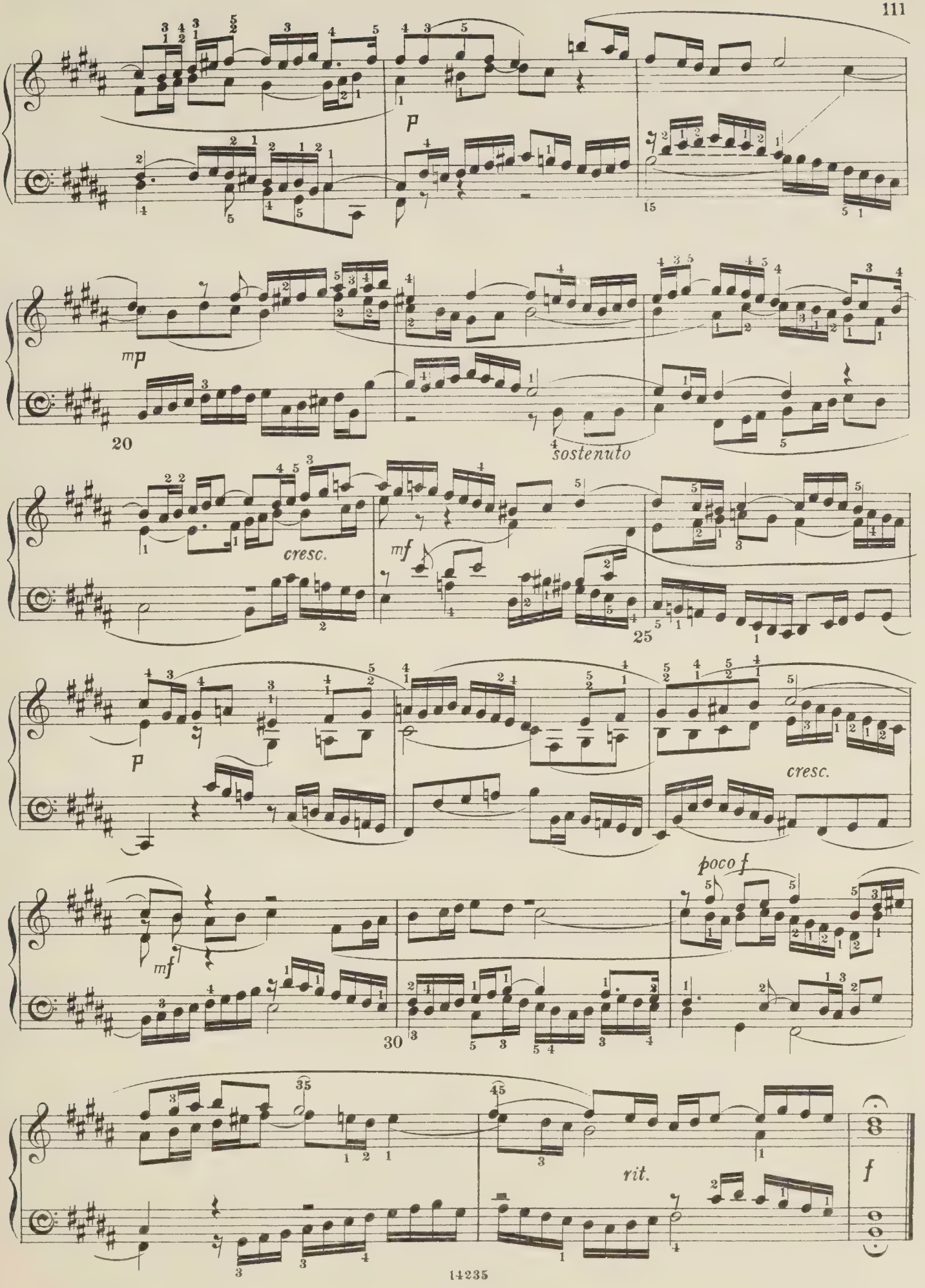
# PRELUDE XXIII.



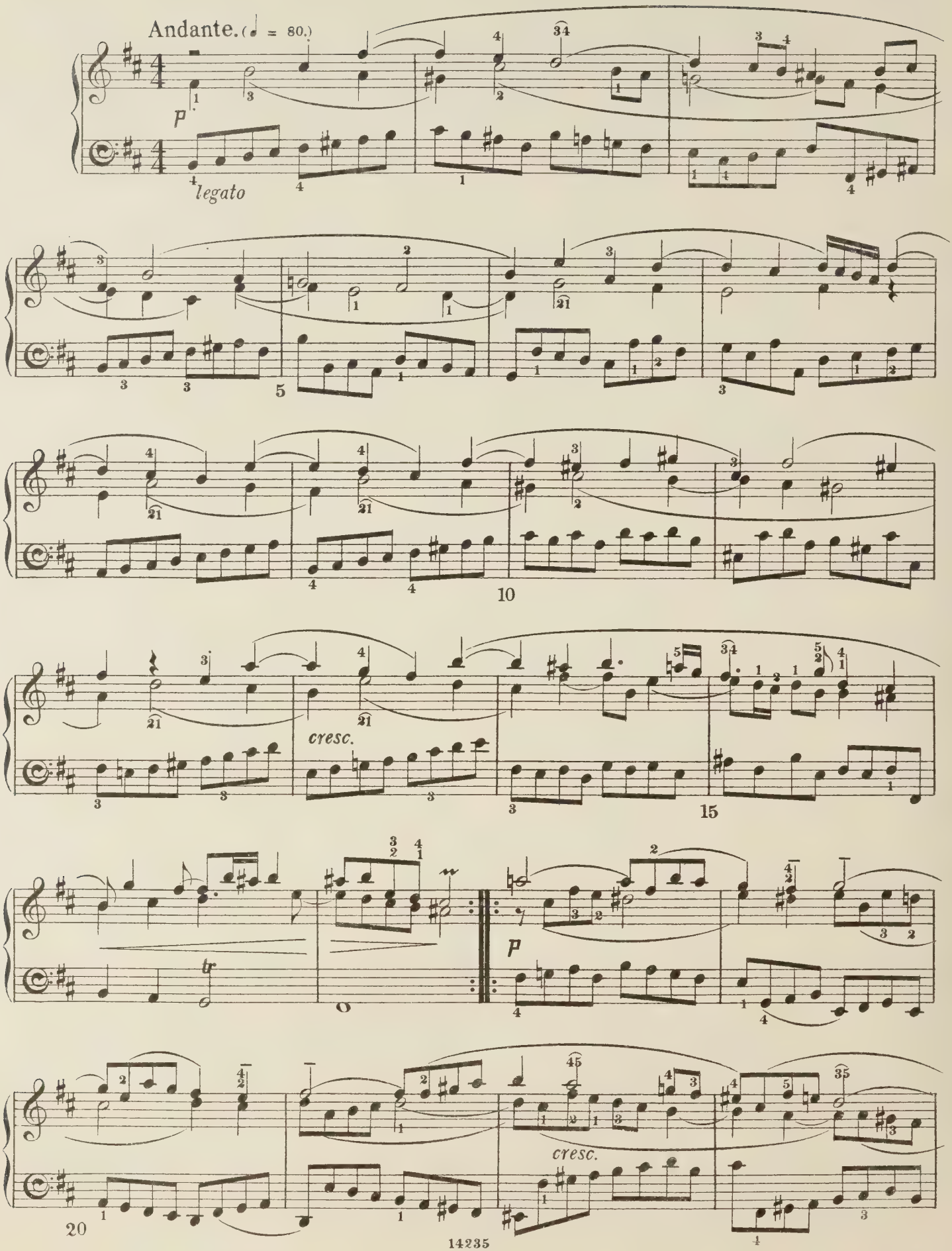

mf
10
poco dim.
poco cresc.
15
poco dim.
rit.
p

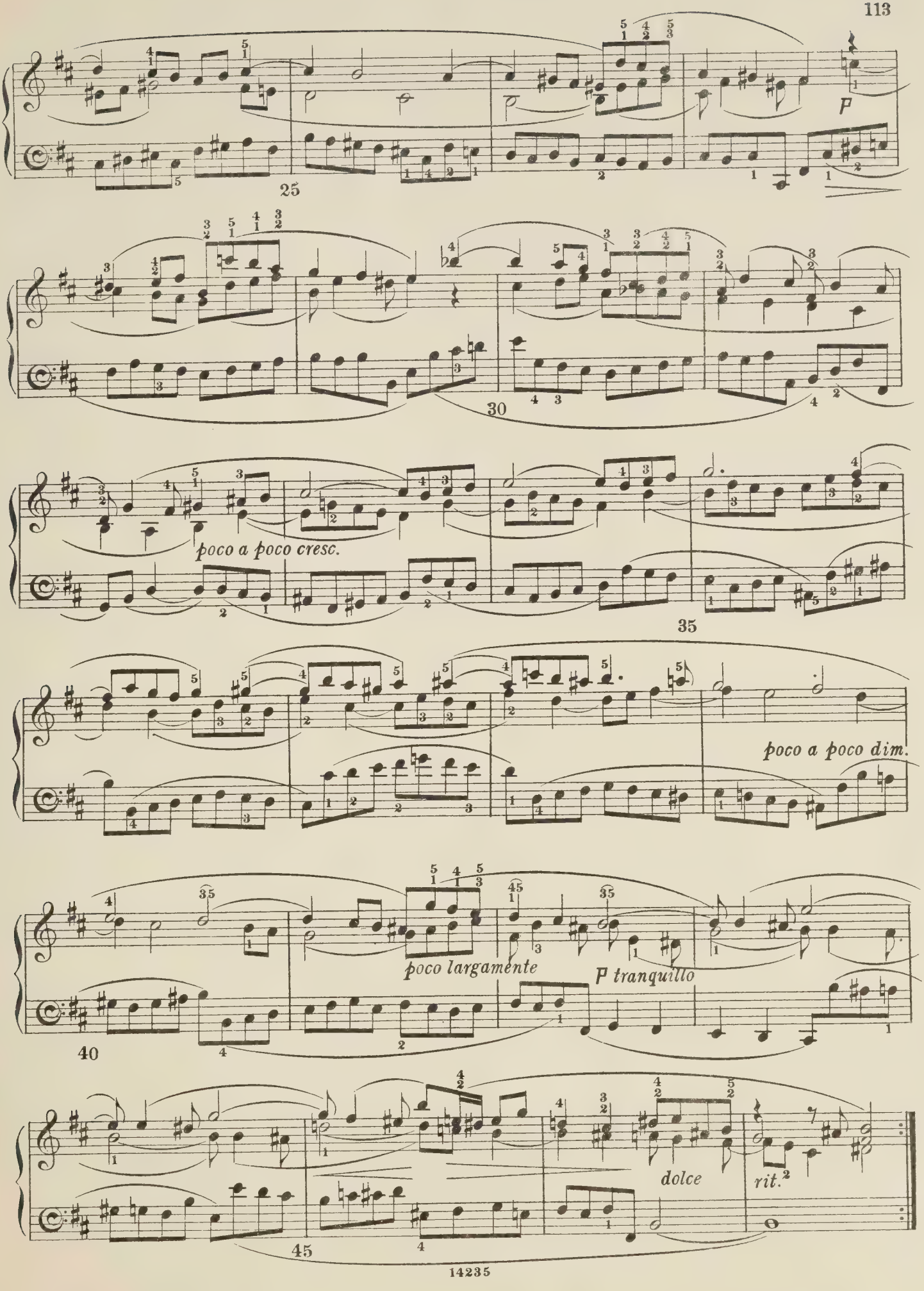
# FUGUE XXIII.



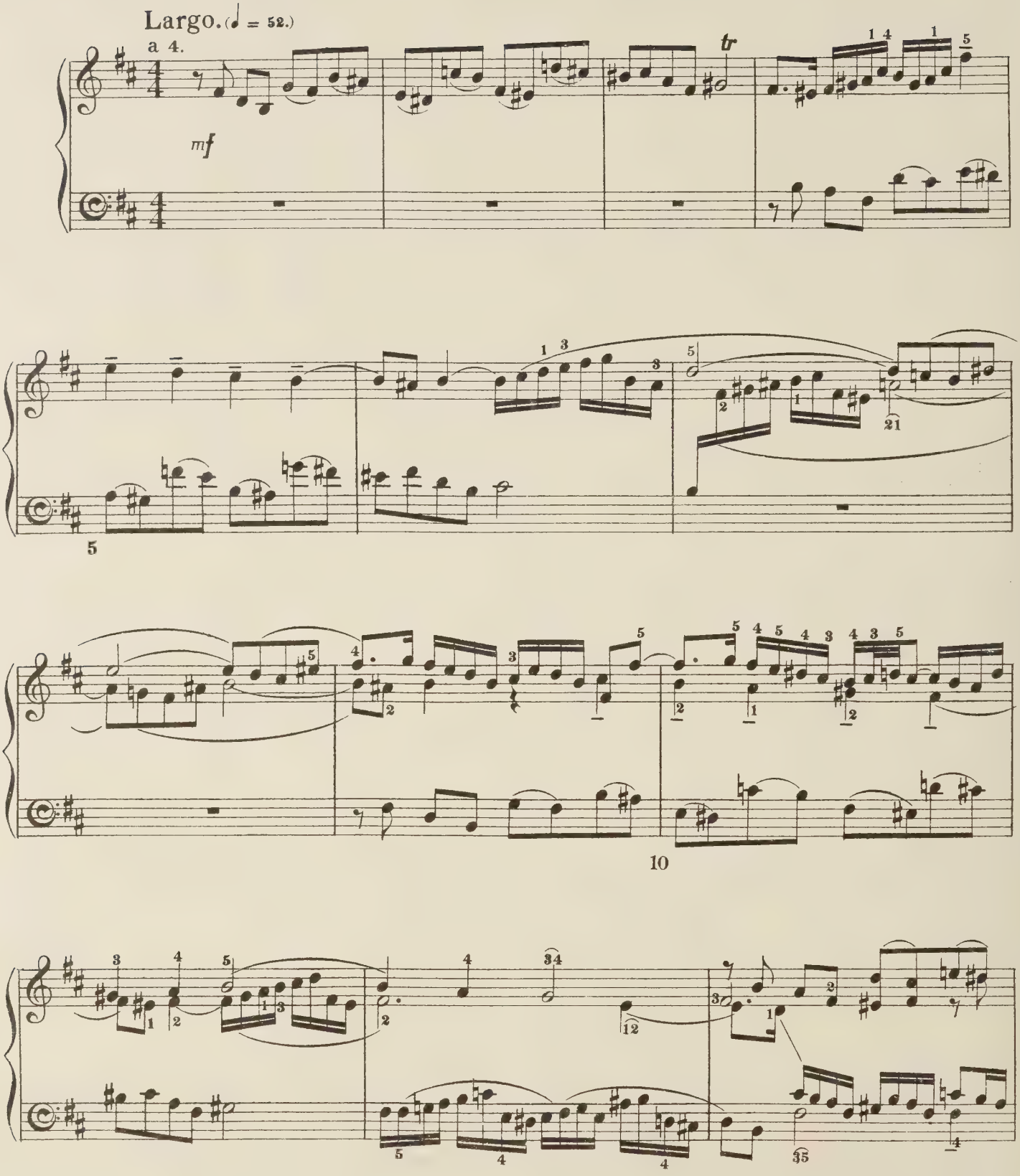

p
15
mp
20
sostenuto
cresc.
mf
25
p
cresc.
poco f
mf
30
35
45
rit.
f

# PRELUDE XXIV.

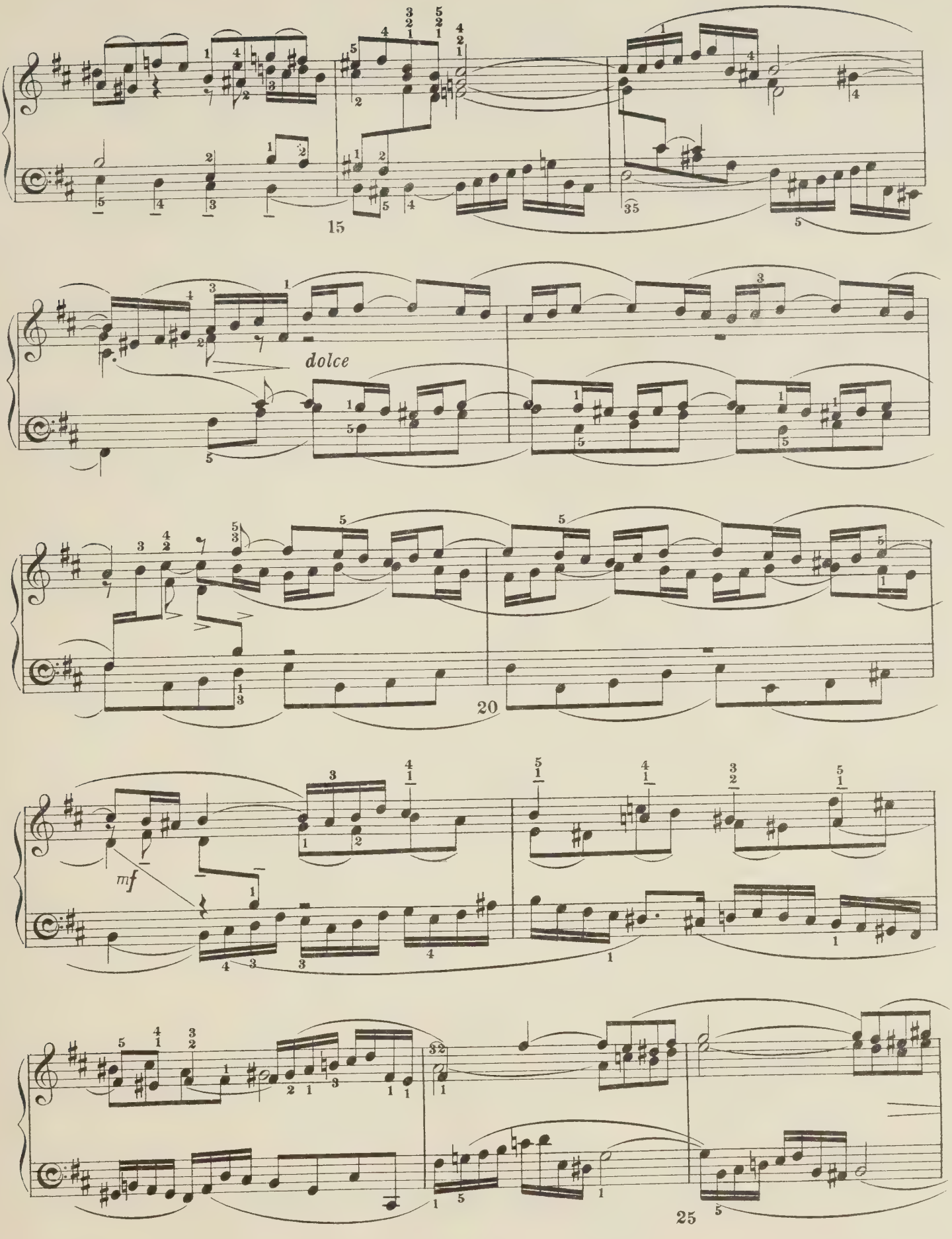


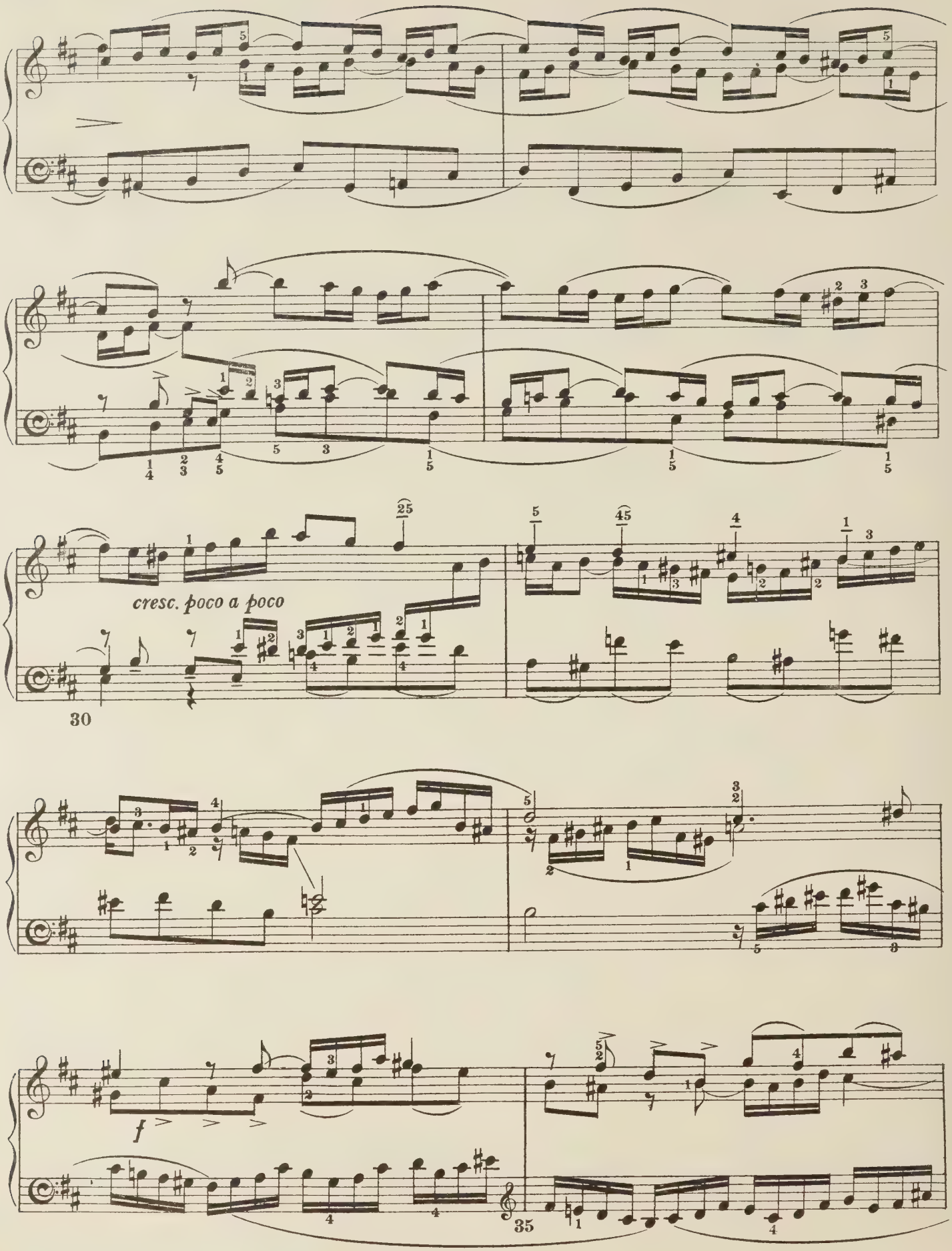

25
P
30
poco a poco cresc.
35
poco a poco dim.
poco largamente
P tranquillo
40
dolce
rit.
45

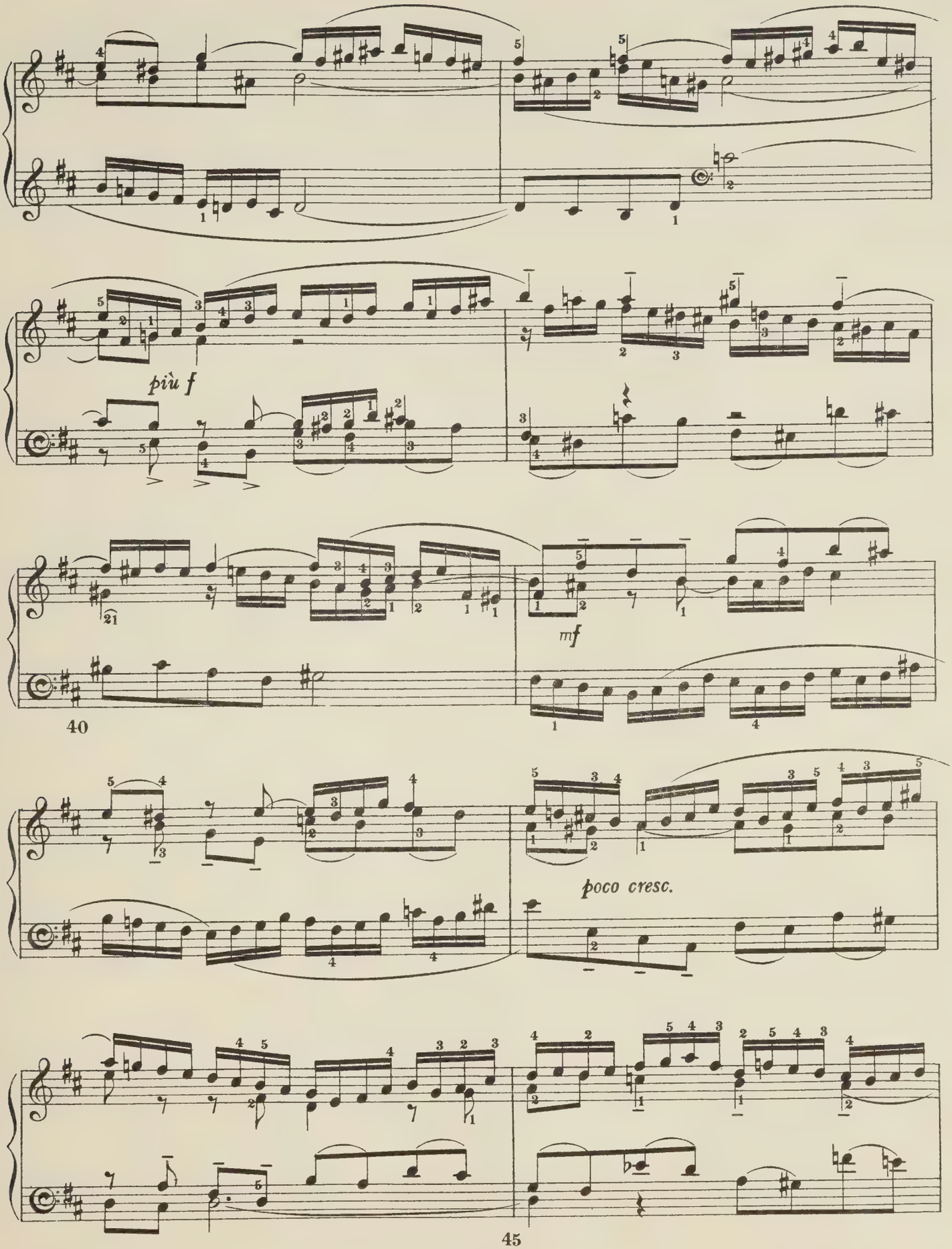
# FUGUE XXIV.

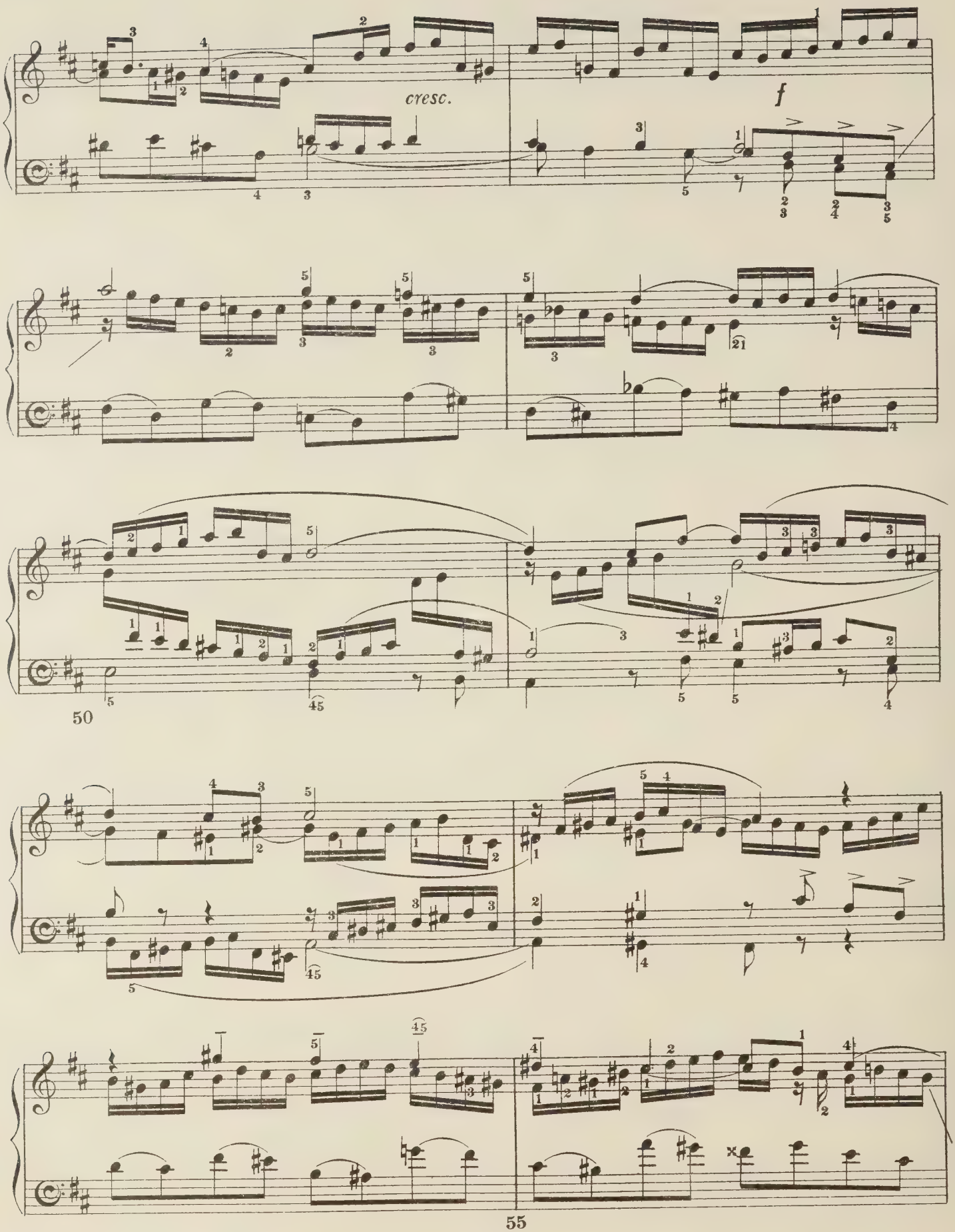


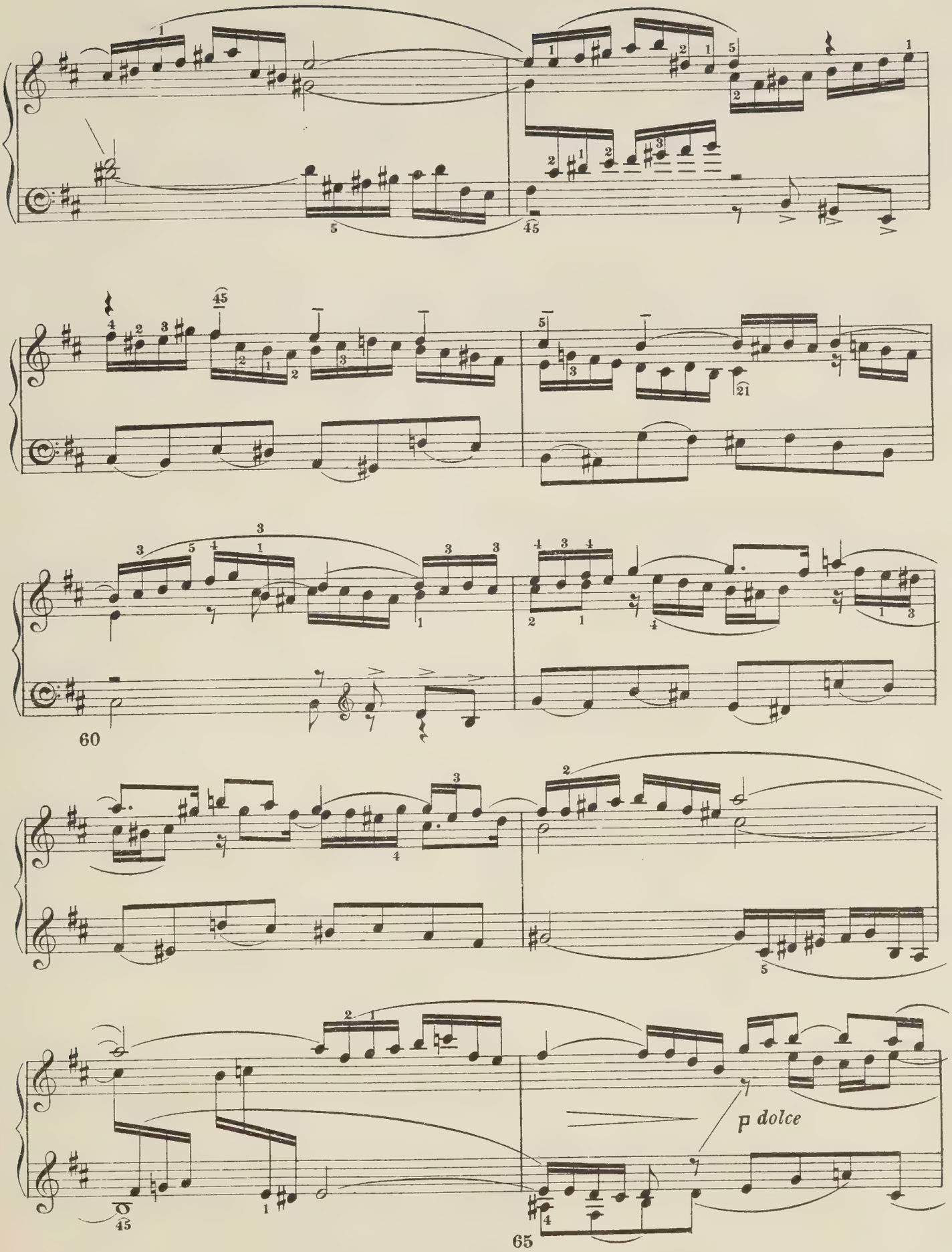

NB. The phrasing of the subject is in the autograph.

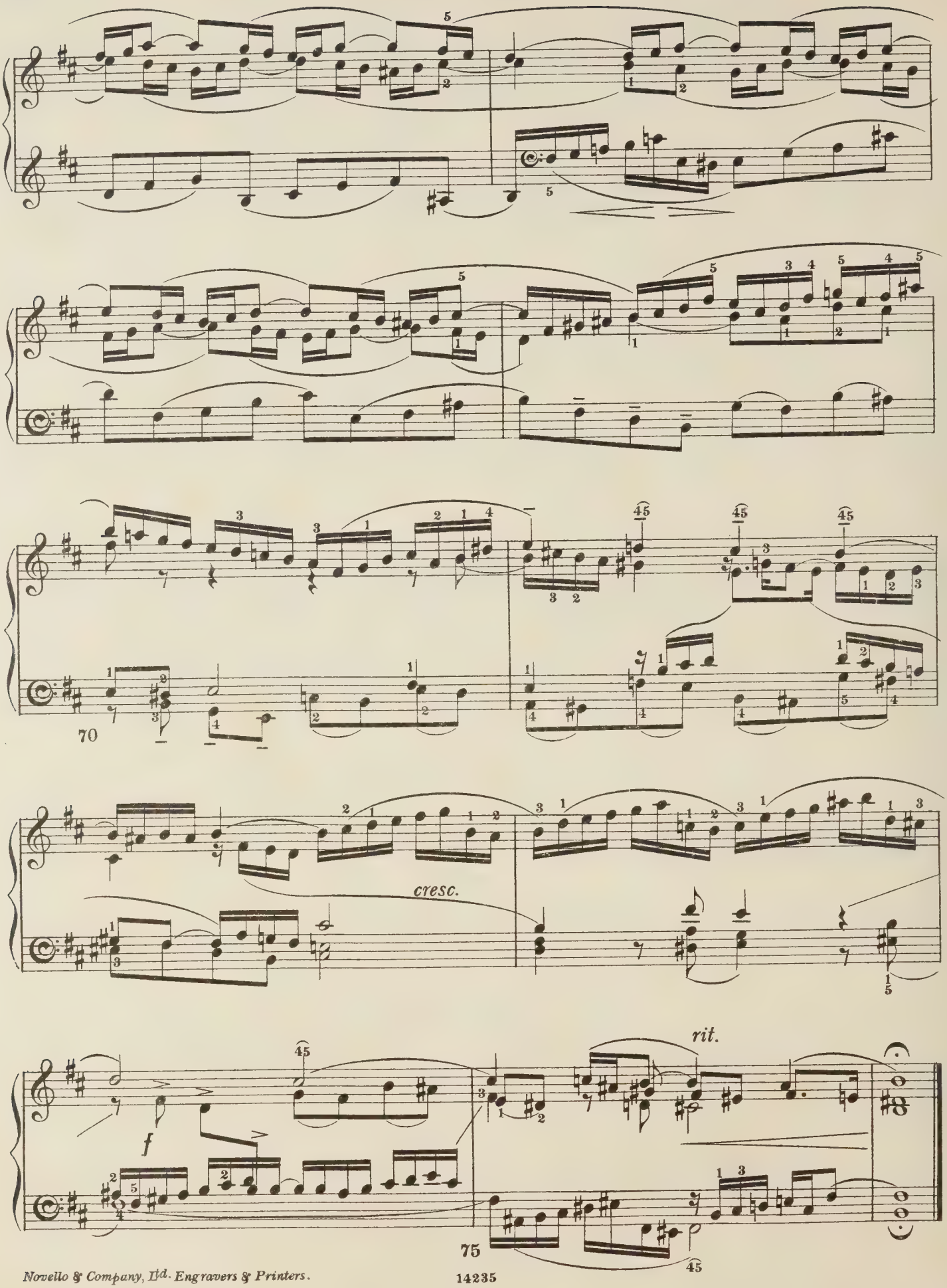

15
dolce
20
mf
25


cresc. poco a poco
30
f
35


più f
mf
poco cresc.
40
45


cresc.
f
50
55


60
p dolce
65




Novello & Company, Ltd. Engravers & Printers.
14235